

Saturday 10 November 2018

Amateur Photographer



TESTED

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10-PAGE COMMEMORATION

WWI
ARMISTICE
CENTENARY
1918  2018



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Using a Vest Pocket Kodak to recreate photos of WWI



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A week in photography



By now I'm sure it can't have escaped your attention that this week marks the centenary of the end of the Great War.

One of the wonderful things about photography is the way in which it brings history alive. Advances in camera technology allowed WWI to be documented on a scale that no other conflict had been before. Our understanding of what it must

have been like for those who were there is thanks in large measure to the pictures that were taken by soldiers and civilians who knew they were recording history for future generations, and in many cases risked their lives to do so. Here at AP we wanted to commemorate the 100th anniversary of the Armistice by sharing some of these fascinating photographic stories from the period.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



Collywell Bay by Kelly Stark

Fujifilm X-T2, 16-50mm, 1sec at f/22, ISO 100

This seascape was uploaded to our Twitter page using the hashtag #apicoftheweek. It was taken by photographer Kelly Stark. She tells us, 'This has always been one of my favourite locations to visit for a spontaneous shoot. The great combination of the colourful and ever-changing shapes of the rocks makes it a joy to shoot. I particularly love the stack of rocks

out at sea attracting wildlife and topped off with an incoming milky tide. It always creates an idyllic coastal landscape. In order to capture as much detail as possible, along with the movement of the sea, I set my camera to a narrow aperture of f/22. An exposure of one second was enough to capture some movement in the water.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #apicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to apicturedesk@ti-media.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 34.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 34.

NEWS ROUND-UP

The week in brief, edited by Geoff Harris



Now that's a cool lens

Photographer Mathieu Stern has been showing off surprisingly good images taken with a lens he made from an iceberg. Stern picked up a 'nice small piece of clear ice' from Iceland's Diamond Beach and shaped it with an ice-ball maker. Within five hours he made a working lens (four previous attempts broke in the mould) and got some decent images before it thawed. See bit.ly/theciceberglens.

Women flying high in drone courses

More women are signing up for drone-training courses, according to Civil Aviation Authority-approved training specialists, RUSTA. Managing director Sion Roberts cites graduate Gemma Alcock, who was the first woman to pass all of the programme's exams with a 100% rating; she now manages her own drone company.



Ricoh waterproof sees red

Ricoh has made a minor refresh to its WG-50 tough waterproof compact. As well as now coming in red livery (black is still available) the 16MP, 5x optical zoom camera is still waterproof to a depth of 14m and can be dropped from a height of 1.6 metres. The camera can also focus as close as 1mm in microscope mode, though resolution goes down to 2MP. The natty red WG-60 is available mid-November for £249.99. See www.ricoh-imaging.co.uk.

Compact constant LED light announced

Distributor Intro2020 has made available the Metz mecalight S500 BC (£119.99), an LED video light no bigger than a smartphone – it is 13cm long, weighs 135g and is totally flat. The unit has a respectable 1,000 lumen light output, with dimmer control and adjustable colour temperature. It features a tripod socket and can be used on your camera's hotshoe, too. See www.intro2020.co.uk.



Artes for art's sake

The Artes Mundi 8 Prize and Exhibition is now open at the National Museum Cardiff, presenting a major exhibition of works from 'Five of the world's most challenging and innovative contemporary artists'. Many of the images deal with issues like the surveillance society and entrenched racism. Artes Mundi 8 is also the UK's biggest art prize (£40,000). See www.artesmundi.org.



BIG picture

Baroque-esque still-life photograph of pumpkin wows IGPOTY judges

THIS delicately lit, still-life pumpkin arrangement was taken by professional Italian photographer Flavio Catalano. It is the winning entry at this year's International Garden Photographer of the Year (IGPOTY) Still Life Photo Project competition.

Flavio shot this in the studio with his Nikon D750 and 24-120mm lens. He created a rustic kitchen setting and chose a lighting set-up to match the style of the Flemish Baroque painters. His aim was to create a timeless, atmospheric and celebratory image of a pumpkin.

The judges said: 'There is indeed something truly timeless about this image that communicates a tremendous amount of atmosphere within a multi-layered composition, which has been expertly arranged. The background elements work together to celebrate the foreground cross-section as a gift to the viewer, urging us not to take such precious bounty for granted.'

The Still Life Photo Project is one of three stand-alone projects that form part of the competition each year, and focuses on the art of botanical arrangements. Flavio will receive £500 and his image 'Pumpkin' will be published in the new IGPOTY 12 book, featured at the flagship exhibition at the Royal Botanic Gardens, Kew, in February 2019.

Words & numbers

How charming it would be if it were possible to cause these natural images to imprint themselves durable and remain fixed upon the paper! And why should it not be possible? I asked myself

William Fox Talbot

Photography pioneer (1817-77)

£42 billion

Estimated contribution of drone technology to the UK economy by 2030

"Transport the Soul",
Brad Goldpaint's
winning image



© Brad Goldpaint

Astro Photographer of the Year winners

A AMERICAN photographer Brad Goldpaint has taken home the main prize in this year's Astronomy Photographer of the Year, defeating thousands of professional and amateur photographers from across the world to win the accolade.

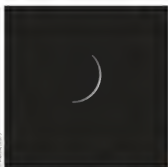
He secures £10,000, as well as takes pride of place in the exhibition of winning photographs, which is now open at the National Maritime Museum in Greenwich, London.

Shot in Moab, Utah, USA, the photograph (above) shows immense red rock formations, with the Milky Way looming ahead on the right, and the Andromeda galaxy on the left. Competition judge Will Gater said, 'For me this superb image is

emblematic of everything it means to be an astrophotographer: the balance between light and dark, the contrasting textures and tones of land and sky and the photographer alone under a starry canopy of breathtaking scale and beauty.'

Winning images of the other categories and special prizes include the breathtaking aurora borealis (Northern Lights) above a fjord in the Lofoten archipelago in northern Norway, which was captured by Mikkel Beiter from Denmark.

Britain's Martin Lewis took both first place and the runner-up prize in the Planets, Comets and Asteroids category for his images 'The Grace of Venus' (right) and 'Parade of the

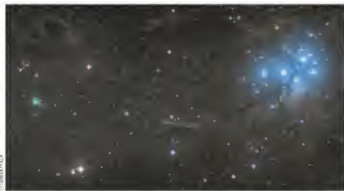


'The Grace of Venus' by Martin Lewis.
It was taken from his back garden

Planets', respectively. His images were taken from his back garden in St Albans, Hertfordshire.

Also from the UK, Damian Peach was awarded the Special Prize: Robotic Scope award for his image (left) showcasing a very rare conjunction of two bright comets passing the Pleiades star cluster. To take the shot, Peach used a remote telescope located in Mayhill, New Mexico.

All the winners from this year – as well as selected shots from previous years – can be seen at the 'Insight Investment Astronomy Photographer of the Year, 10 years of the world's best space photography' exhibition until 5 May 2019. For more details, see rmg.co.uk/astrophoto.



Damian Peach's shot of a rare conjunction of two comets passing a star cluster

© Damian Peach



Yashica's comeback disappoints

JUST over a year ago, much excitement surrounded the Kickstarter launch of Yashica's new digital camera, the Y35, which used fake rolls of film containing camera settings, rather than being able to change them via dials or buttons.

Raising almost £1 million, backers are now starting to receive the cameras, but it's fair to say the reaction has been far from positive.

More than 4,000 comments have been posted to the campaign web page, with huge numbers complaining about poor image quality and build quality.

Reviewers and journalists have also been less than kind to the Y35, so perhaps it's one to strike from your Christmas wish list.



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Series wins the Taylor Wessing Portrait Prize

FOR THE first time in the competition's history, a series has taken home the main prize in the Taylor Wessing Photographic Portrait Prize 2018. This year, 4,462 submissions were entered by 1,973 photographers from 70 countries.

South Africa's Alice Mann won the award for her portrait series on the all-female teams of drum majorettes in South Africa's Western Province, taking home £15,000 prize money.

Commenting on the winning work, the judges said, 'Mann's series is consistent in its evocation of a sustained and intriguing narrative. Each sitter is precisely framed within a carefully considered composition, and the girls confidently meet the camera's gaze. Their pristine and vibrant outfits jar with the rundown surroundings, lending a surreal and enigmatic atmosphere to the portraits.'

The 27-year-old Alice Mann uses a medium-format analogue camera for the work; the four images entered into the competition come from a much larger body of work. Mann spent several months photographing different teams of drum majorettes, known as 'drummies', many of who come from South Africa's most disadvantaged communities.

The £3,000 second prize was awarded to Ireland's Enda Bowe, for her image Cybil McCaddy with daughter Lulu, from the series Clapton Blossom. In another first, the third prize was awarded jointly to British photographer Max Barstow for



All-female drum majorettes (drummies) are the subject of Alice Mann's winning series

Untitled from the series Londoners and Canadian Joey Lawrence for his image Portrait of 'Strong' Joe Smart from the series Tombo's Wound.

All of the winning and shortlisted images are on display at the National Portrait Gallery in London until 27 January 2019.

Look out for an interview with Alice Mann about her award-winning work in our upcoming 24 November issue of AP.

Back in the day

A wander through the AP archive. This week we pay a visit to November 1987



WE'RE back in familiar '80s territory this week with a rather racy cover model who seems to have got trapped under a sunbed, but there is plenty more interesting stuff inside this issue. John Evans takes a long hard look at tungsten lighting, for example, and there's an in-depth review of a Minolta AF lens with a focal length of 70-210mm. Digital camcorders were popular around this time too, as seen in the test of the Fujix-8 P600AF. The noble art of punning has a long tradition in AP and this issue was no exception: in *Miami Nice*, for example, Keith Wilson finds out which models 'had the best sea legs' on a JPS calendar shoot in Florida. Meanwhile a pun-tastic feature called *Who Cares*, Wins has Sue Rowe wondering if there are too many professional photographic awards. This is an interesting debate in 2018 too, though the market has changed totally for professional photographers, and winning a big competition these days can be a career saver.



In Vogue – AP loved glamour and fashion photography

Leica introduces screenless M10-D



Leica's digital camera, for use in an analogue style

A CONTENDER for strangest camera launch of the year, the latest M10 variant from Leica is a digital camera, but is used in an analogue style.

Complete with a fake film advance lever (Leica calls it a 'fold-out thumb rest'), the M10-D loses the rear screen in favour of a large-exposure compensation dial.

If you want to see the photos you've taken, you'll have to wait until you get home – or hook the camera up to the Leica Fotos app via Wi-Fi.

Looks aside, the M10-D is essentially a Leica M10-P, a digital full-frame rangefinder with a very quiet shutter.

On sale already, picking up the M10-D will set you back £6,500.

For the latest news visit www.amateurphotographer.co.uk

Exhibition

Modern Nature British Photographs from the Hyman Collection

This well-timed exhibition, drawn from the collection of Claire and James Hyman, looks at our impulse to seek out pockets of nature even in the greyest corners of Britain, says **Tracy Calder**

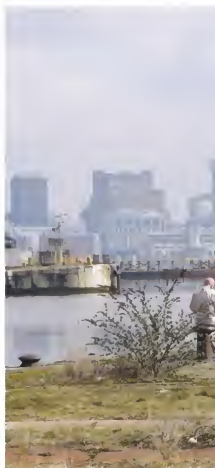
Modern Nature: British Photographs from the Hyman Collection runs at The Hepworth Wakefield in Yorkshire until 22 April 2019. For details visit www.hepworthwakefield.org

Our current relationship with the natural world is complex: for the first time in history, more of us are living in urban environments than in the countryside, and yet our need to connect with nature has never been greater. We may not be required to forage for food, protect ourselves from predators or build shelters like our ancestors did, but threats to our physical and mental wellbeing remain. This time, however, they come in the form of rising stress levels and increased cases of depression and anxiety. Our reliance on high-tech gadgets such as smartphones, for example, can disrupt our sleep, prevent us from being mindful of our surroundings, and encourage us to make unhealthy comparisons between ourselves and others via social media. When we reconnect with nature, stress levels fall, our senses become heightened, and our attention span improves. We know that spending time in nature is

good for us, and when we are denied access to the wild we suffer, and yet a study conducted in 2017 on behalf of cereal manufacturer Jordans found that 13% of respondents had not ventured into the countryside for more than two years, 33% could not identify a barn owl, and one in three did not recognise an English oak. We are losing touch with nature just when we need it the most.

This well-timed exhibition, drawn from the collection of Claire and James Hyman, looks at our impulse to seek out pockets of nature, even in the greyest, most cement-clad corners of Britain. It features around 60 images created by leading British photographers including Tony Ray-Jones, Shirley Baker, Martin Parr, Jo Spence, Bill Brandt, Anna Fox and Simon Roberts. When viewed together, the images explore our evolving relationship with the natural world, and how this need to rewild shapes individuals and, frequently, whole communities. Looking at Daniel Meadows' photograph 'National Portrait (Three Boys and a Pigeon)', 1974, (left) for example, we are reminded of the natural curiosity children have for the wild, and how this can influence imaginative play. The central character presents the pigeon to the camera as though it were a gift, and the sense of pride at having discovered such a creature can be read in the boys' faces.

Meanwhile, Jo Spence's picture of a swing framing two horses (far right) is taken from her series 'Gypsies and Travellers 1970s', and represents the idea of 'edgelands' – those curious in-between spaces where life thrives: abandoned railway lines, empty buildings or, in this case, a patch of land beneath a motorway. Other themes in the exhibition include 'Romantic detachment' (illustrated by Bill Brandt's image 'Top Withens, West Riding, Yorkshire', 1945), 'Modern ruins'



'The images explore our evolving relationship with the natural world, and how this need to rewild shapes individuals'

(personified by Shirley Baker's image 'Abandoned Car', 1961), and 'Into the wild' (perfectly encapsulated by Paul Hill's shot 'Legs Over High Tor, Matlock', 1975).

The title of the exhibition, *Modern Nature*, comes from Derek Jarman's 1986 journal, created after he discovered he was HIV positive and decided to create a garden at the front of his cottage in Dungeness, Kent. In the deep shadow of a nuclear power station, Jarman created a pocket of wildness that radiates unexpected beauty. His garden is playful and free, ignoring boundaries and embracing happenstance. Jarman knew that nature had the power to provide solace and respite from the pressures of modern life. He reclaimed a patch of unloved ground and turned it into a haven where nature could regain a small foothold. Rather fittingly, the Hepworth Wakefield is in the process of creating one of the UK's largest free public gardens, softening the space between the imposing



National Portrait (Three Boys and a Pigeon) 1974



On the Waterfront, Wirral, 2013



Scarecrow, 2016



Red Road Flats, Balornock, Glasgow, 2014

yet beautiful grey structure of the museum and its nearest neighbours, a group of Victorian mill buildings. Finding a balance between industry and nature is



Gypsies (27) 1974

always going to be tricky, but the management of spaces where urban and rural life meet needs to be tackled sensitively and with an eye to the future.



Also out now

The latest and best books from the world of photography.



Portrait of Britain

By various, Hoxton Mini Press, £20, 336 pages, hardback, ISBN 978-1910566381



When *British Journal of Photography* put out a call for portraits earlier this year, it received more than 13,000 submissions. Having whittled this number down to 200, the judges then chose 100 to be displayed on digital screens nationwide. It's an interesting alternative to a traditional exhibition, and I'm sure it will turn heads at Britain's rail hubs and shopping centres, but personally I don't think you can beat seeing all the pictures in one place. Thankfully, Hoxton Mini Press felt the same because its latest offering, *Portrait of Britain*, contains all the shortlisted and winning entries. A handful of these pictures feature public figures – Greg Funnell's shot of the late Professor Stephen Hawking is particularly striking – but most feature everyday people going about their business. Tom Oldham's beautifully lit portrait of his son in the back of a car is among my favourites.

★★★★★ Tracy Calder

Steve McCurry Untold: The Stories Behind the Photographs

By Steve McCurry, Phaidon, £24.95, 304 pages, paperback, ISBN 978-0714877341



Recovering from amoebic dysentery in the late 1970s, Steve McCurry read Paul Theroux's classic travelogue *The Great Railway Bazaar*. It sparked the young photographer's interest, and in 1983 he embarked on a five-month trip that would take him from the ancient Khyber Pass in Pakistan across northern India to Chittagong in Bangladesh. During the journey, McCurry was hit on the back of the head by low-hanging electrical wires while travelling atop a train carriage, but judging from the pictures he came back with it didn't affect his eye for a great picture. This is just one of 14 photo essays showcased in *Steve McCurry Untold* (published in hardback in 2013). This paperback version maintains the impact of the earlier edition, and the stories behind the images elevate the book above a standard 'greatest hits' compilation.

★★★★★ Tracy Calder



Viewpoint Tracy Calder

With so few moments of genuine happiness captured by entrants to the Taylor Wessing Photographic Portrait Prize, isn't it time we all received a bit of cheering up?

They say a smile costs nothing, but it seems a frown can earn you £15,000 – that's what it feels like anyway, when I look at work submitted to the Taylor Wessing Photographic Portrait Prize. I've made an annual pilgrimage to the exhibition since I was a teenager (back then it was known as the John Kobal Photographic Portrait Award), and while the sponsor may have changed over the years the content of the pictures remains just as bleak. In 1998 Tom Hunter took the top spot with his cheerless, albeit beautiful, portrait 'Woman Reading a Possession Order'. I remember raving about its painterly quality and exquisite lighting (I was a student at the time, after all). The year before that Richard Sawdon Smith wowed the judges with his shot of Simon, an ex-boyfriend who was suffering from AIDS. The image is shocking, powerful and sensitively executed, but it's not uplifting. Drinks company Schweppes backed the competition next, and having seen the 2004 exhibition Joanna Pitman of *The Times* asked, 'Just how miserable is our world?' Pretty miserable it seems.

In 2007 law firm Taylor Wessing took over sponsorship of the competition, but the gloominess remained. Lottie Davies was the winner in 2008 with her clever, but disconcerting, image 'Quints': a recreation of a friend's nightmare in which she becomes the mother of five children.

All of the aforementioned pictures are remarkable in their own way, but sometimes it feels as though the photographers are trying too hard to prove that photography is 'real' art. It is art, there's nothing to prove. Twenty years ago I enjoyed looking at pictures of sulky teenagers and pale-skinned twins. In fact, I raved about how great the competition was in this very magazine. But now I'm in my 40s, and I just want cheering up (and for chocolate bars to stop getting smaller). Is that too much to ask? A few months ago I received a book showcasing some 200 entries from the Portrait of Britain competition run by *British Journal of*



'Mio Figlio Alfredo' from the series *La Mia Famiglia* by David Brunetti

The Taylor Wessing Photographic Portrait Prize 2018 is on show from 18 October 2018 to 27 January 2019 at the National Portrait Gallery, St Martin's Place, London, WC2H 0HE; www.npg.org.uk

Photography, and I have to say I was impressed. There was a smattering of sulky teens and miffed-looking twins, but on the whole the portraits were life-affirming, and very real (to be fair, a few of them also appear in the Taylor Wessing exhibition). Take, for example, Tom Oldham's image 'Son 2' which shows a young boy gazing out of a car window, or Fiona Johnson's portrait 'A Sunday Morning Swim' of Simon, the open water swimmer, captured after a dip – Simon is actually smiling!

Now I'm not saying everyone should be beaming away like the Cheshire cat – some of the individuals in these photographs are going through incredible hardships – all I'm asking for is balance. Maybe it's time to seek out joy and make a real effort to share it.

Naturally, I will be going to the Taylor Wessing Photographic Portrait Prize exhibition this year – they say if you do something long enough it becomes a habit and, on the whole, this is a pleasant one to keep. But next year I want to leave smiling.

Tracy Calder has more than 20 years of experience in the photo magazine industry. She is the co-founder of Close-up Photographer of the Year, visit www.cupoty.com.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 34 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 13 November



Coast to coast

Learn from award winners on how to shoot all types of breathtaking seascapes



The Corfield Periflex

John Wade recalls an eccentric but successful British camera design

Sony FE 24mm F1.4 GM

Andy Westlake tests a fast wide prime which sets new standards in its class

Wild things

A selection of some of the amazing winning images at Wildlife POTY 2018

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Photographers who have enjoyed a long hot summer, complete with endless hours of sunny days and golden sunsets, may be letting out an extended sigh at the prospect of it now being dark by dinner time. However, while it may pose challenges to photographers, the night sky presents wonderful opportunities to capture celestial phenomenon and get creative with mother nature.

Accessibility to fast-aperture lenses at more reasonable prices and advancements in sensor technology means your camera can capture everything from auroras to star trails with greater quality than ever before. What's more, raw files containing more tonal information will also enable you to enhance your after-dark images so you no longer have to fight a constant battle with digital grain.

To show you just how accessible astrophotography can be, in this article we're taking on three celestial projects to explain the technique needed to produce a stunning photo, along with the equipment to make the shoot easier, and some processing tips to add that final polish.

Matty Graham



Matty specialises in landscape, travel and automotive photography. Having worked in the photography and publishing industry for over 15 years, Matty supplies images and features for many leading brands and titles. www.mattygraham.com

AURORA: SHUTTERSTOCK/STEFANO

Heavenly

Auroras, star trails and the moon – **Matty Graham** shares expert tips for taking out-of-this-world shots of these popular subjects



The impressive light display in Lofoten, Norway
Canon EOS 6D, 17-40mm, 10sec
at f/4, ISO 1600

HOW TO SHOOT AURORAS

WITH AN aurora shoot you are at the mercy of a number of factors. So let's start by explaining what causes the aurora borealis, also known as the Northern Lights.

The amazing lights start their journey at the sun, and are produced when solar storms send gusts of charged particles towards the earth's atmosphere. When the particles react with the earth's magnetic field, light is created (typically green, but also red, blue and violet) and these displays can last from a few seconds to over an hour.

Even if there is strong solar activity, other factors play a role when it comes to getting the best possible results. A clear night sky is required, and it's important to find shooting locations with low levels of light pollution. In addition, a high latitude is advantageous. While you can shoot the aurora in the UK as far south as Lincolnshire, travelling to Northern-Lights hotspots like Iceland or Norway's Arctic Circle

area will reward you with more impressive displays. Nonetheless, there's still more you can do to better plan your aurora adventure.

Smartphone apps

A smartphone can be a useful accessory when hunting down the lights, with the aurora season running roughly between September and April. Weather apps will forecast cloud cover while dedicated aurora apps will do their best to predict the strength and timings of any displays using solar storm data. While there's a wealth of apps available, I use AuroraWatch UK for UK-centric information and My Aurora Forecast while shooting further north in Norway and the Faroe Islands. One common mistake photographers make is to pick a location and hope the aurora drifts into view. If you have transport available, I find that searching out the light in different locations can be a better approach.



1 Manual focus

With the camera on a sturdy tripod, the best approach is to switch your lens to manual focus (MF) and use live view to zoom in and focus precisely. Remember to switch off any image stabilisation as this can be counter-productive with the camera on a tripod.

bodies



KIT LIST



▲ Head torch

Shooting after dark means you need to take safety seriously. An essential item of kit is a head torch. If possible, pack one with a red light as this won't affect your night vision as much as a white LED light would.



◀ Remote release

To avoid knocking the camera, use a remote-release cable or a radio trigger. The camera's self-timer mode will also allow time for any vibrations to dampen before triggering the shutter.

Tripod ▶

With long-exposure times, you will need a tripod to capture a sharp image. Temperatures will be cold, so either use a tripod with foam surround on the leg sections or add some DIY foam yourself to save your hands from freezing.



2 Use a remote release

Connect a remote release or a radio trigger to avoid touching the camera during the exposure. Select the raw file format to give you more tolerance when editing the image. Your exposure will depend on the ambient light and how strong the aurora is.



3 Dial in your settings

A good starting point is to select an ISO of around 1000, an aperture between $f/2.8$ and $f/4$, and a shutter speed below 15 seconds to avoid any movement of the stars in the frame. Take a test shot and adjust the exposure settings if your image is too light or dark.



4 Don't forget about framing

It's a good idea to experiment with focal lengths – using a 70–200mm and zooming in can deliver great detail shots. Going wide can capture the full scale of the aurora, but just remember to be considerate with your foreground.

An all-star challenge

A starry sky can be transformed into a swirly trail using nothing more than a sturdy tripod and some clever photo-editing

STAR-TRAIL photography has become increasingly popular in recent years owing to a number of factors. First up is the accessibility to reasonably priced, fast-aperture lenses and cameras that can perform at increased ISO levels. Second, photography is often trend-led, and image-sharing sites have seen no end of inspiring star trails plastered over social media and image-sharing websites such as Flickr and 500px. In short, star-trail photography is cool.

One of the misconceptions about this form of astrophotography is that, like shooting auroras, you have to debunk to a dark-sky area miles away from civilisation to stand any chance of capturing a successful frame. Well, the truth is that you can actually shoot a star trail from the comfort of your back garden – all you need is a clear sky, a tripod and a slice of technique. Many photographers choose to include foreground but another approach is to make the trail the sole subject in the frame, and even zoom in closer to the sky to create abstract swirls within the image.

The practicalities

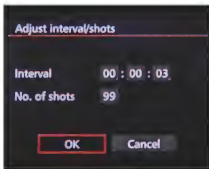
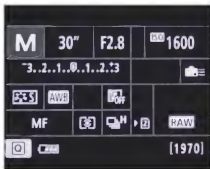
Wherever you shoot star-trail images, some practicalities should be observed. Make sure you have a head torch to hand so you can see what you're doing with the camera. Place your tripod on an area of grass and you'll be amazed at how the dew will climb from the grass up your tripod legs, especially on warmer evenings. Remember as well that you're going to be locked down to one location for a while as you capture multiple exposures, so it could pay to take along a flask of tea to keep warm.

There are actually two ways to shoot a star trail. The first involves shooting one continuous exposure with the shutter locked open. This isn't great though as noise can be more of a problem and if you accidentally knock the tripod an hour into the exposure, your picture will be ruined. Instead, shooting multiple files, editing one using Lightroom before syncing the adjustments to the rest of the files, and then merging them together using StarStaX software is a more commonly used method.



Star-trail photography is becoming increasingly popular; it requires combining a sequence of shots taken over an hour

GET SET UP FOR STAR TRAILS



1 Compose the scene

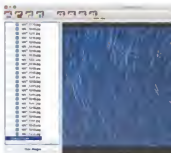
With the camera on the tripod, set focus to manual (MF) and use the live view and magnify function to ensure the stars are in focus. If you want to include the centre of the star trail, you'll need to include the North Star in your frame, which can be quickly found using an AR app like SkyLite.

2 Camera settings

Next, select manual mode and dial in an exposure of 30sec at f/2.8 (or whatever your lens's maximum aperture is). The aim is to keep the ISO as low as possible, so take a test shot at ISO 1600 and dip the ISO as low as possible while ensuring the stars are clearly visible in the frame.

3 Adjust intervals

Use the camera's interval mode to make it shoot one image after another, or add a compatible remote release that will do the same job. Make sure the battery is fully charged and format the memory card. Shoot for at least 45 minutes, but longer sequences of 1–2 hours can yield better results.



What is StarStaX?

Type 'starstax' into Google and it will take you to Markus Enzweiler's website (markus-enzweiler.de). He developed the software and makes it freely available to Mac and Windows users. All you have to do is drop your star-trails sequence files onto the interface and click 'Start Processing' and the software merges the files together. To complete the process, you simply save the final image and you're done. StarStaX is certainly the quickest and easiest software option, but there is an alternative. You can use Photoshop to merge the files together, either manually or by creating a bespoke action. The technique consists of copying and pasting each file onto one starting image, changing each Layer's Blending Mode to Lighten. If your image has foreground interest, keep the bottom Layer's Blending Mode as Normal.



The SkyView app is a stargazing app that uses your camera to spot and identify stars and constellations



Zoom in close to the sky to capture abstract swirls



Capture a close-up of the moon to reveal the tones and textures of the moon's surface
Nikon D800, 80-400mm, 1/250sec at f/8, ISO 200

Shoot for the moon

Whether as a stand-alone subject or used in a wider landscape, the pull of the moon is strong for photographers

MANKIND'S fascination with the moon is undeniable and this celestial wonder presents plenty of opportunities for photographers. From close ups and wider landscapes to more special occurrences like eclipses, the moon can be a useful source of illumination for a night-time scene or a spectacularly detailed subject waiting to be captured.

Like the Northern Lights and star trails though, nothing with

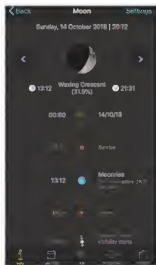
astrophotography is ever that straightforward, and in this case, photographers are at the mercy of not only weather and light pollution, but also the moon's cycle. Again, research time can be slashed by using an app like PhotoPills, which will enable you to plan ahead and not only know exactly when is moonrise in a certain location, but pinpoint the exact phase and percentage of the moon that will be visible as well.



A crescent moon makes a great shot Nikon D800, 80-400mm, 1/200sec at f/5.6, ISO 800

Pitfalls

Two common pitfalls that photographers make when capturing images that include the moon are the focal length needed for a decent close-up and just how bright the light from the moon can be. Let's start with focal length; it's generally accepted that the minimum focal length needed to capture an image that will show real detail on the moon is between 300-400mm. This is where crop-sensor cameras have an advantage, giving a higher effective focal length (1.5x Nikon, 1.6x Canon), but there is another option too. Pairing your lens with an affordable teleconverter will give you even further reach – in fact, a 70-200mm used at its long end on a APS-C Canon camera that's paired with a 1.4x teleconverter affords the photographer a maximum focal length of 448mm. Remember, DSLRs or mirrorless cameras aren't the only option when it comes to capturing pictures of the moon. Superzoom cameras like Nikon's Coolpix P1000 features a 125x optical zoom, giving a focal length of 24-3000mm! Photographers can struggle to balance ambient light in the scene with the bright light of the moon. Shooting during twilight as darkness is still



Use the PhotoPills app to plan your photo shoot accurately

falling can be a good solution as there will be less difference in light levels between the moon and the rest of your scene. What's more, the moon will be lower in the sky, allowing you to frame up more imaginative compositions, such as the moon placed in the arch of a bell tower. All that bright light from the moon can be used to your advantage, however, as it can provide illumination for a wider landscape scene that would have otherwise been dark or needed an ultra-long exposure.



How to shoot the Milky Way

THE MILKY Way is one of the most magical subjects in the night sky and, although photographing it may seem daunting, some solid photographic technique could unlock this stunning scene and result in spectacular captures.

Finding the Milky Way can be quite straightforward. Head to an area of low-light pollution and use an app such as PhotoPills to view the Milky Way via Augmented Reality, as this will drastically cut down your set-up time and will help you to frame a successful composition.

Select a wide, fast-aperture lens, such as a 16-35mm f/2.8, and place the camera on a tripod to keep it steady. Switch to manual mode and dial in a starting exposure of 30 seconds at f/2.8, ISO 1600 before adjusting the ISO to account for light levels. The aim should be to control the exposure by keeping the shutter speed at or below 30 seconds to prevent any stars from turning into trails.

Some photographers use the '500' Rule, where 500 is divided by the lens' focal length. Using this method will give you the maximum shutter speed you can use before stars turn to trails.

If you are planning to shoot a lot of astrophotography, the Pentax K-1 is a good camera choice as, not only does the camera offer 36 megapixels of resolution, but it also boasts an astro-tracer feature that follows the movement of the stars so you can achieve sharper imagery.

When shooting the Milky Way, keep the shutter speed below 30 seconds to prevent stars from turning into trails
Nikon D750, 14mm, 18sec at f/2.8, ISO 10000

© NICKY HARRIS

TAKE SOME CREATIVE LICENCE



PHOTOGRAPHY purists look away now! For more creative images, you could always try merging your close-up images of the moon with a night-time landscape. This will enable you to play with perspective and create hyperreal supermoons that enhance their importance in the frame. In Photoshop, simply copy the moon image and paste it onto your landscape before changing the moon's Blending Mode from Normal to Lighten. Experiment with the scale of the moon in your scene using the Free Transform option.





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Live for the story_

Lest we forget

To commemorate the centenary of the end of World War I, **Amy Davies** brings together a collection of photography-related features exploring different aspects of the conflict

As many readers will no doubt be aware, 11 November 2018 marks the centenary of the First World War's armistice. On the 11th hour of the 11th day of the 11th month, a ceasefire to end the 'war to end all wars' was called. A hundred years on, we are still affected by the events of that period, a conflict that claimed the lives of over 16 million people.

Photography from that era is something that has also persistently resonated throughout that time. Over the next 10 pages, we'll be looking at several different facets of First World War imagery.

Richard van Emden has written a series of books about the First World War. His newest publication, *1918*, covers the final year of the war, and is illustrated by examples of private photography, letters and diary entries. It aims to encapsulate what life was really like for those serving on the front.

Van Emden spoke to us a few weeks before the book's publication to tell us more about it. He explains, 'It's the year I said I wouldn't do – that's simply because in 1914, the British Army banned cameras on all operational fronts. So the number of cameras on the Western Front rapidly declined. Men were fed up of war, it had

ALL PHOTOGRAPHS COURTESY OF THE NATIONAL ARCHIVES



gone on for four years, and were highly sick of it.

'I didn't think I'd be able to do 1918 in private photographs. I really wanted to though. It's a fascinating year because 1918 has a little bit of everything – you've got this great German offensive on the Western Front, which the British hadn't seen since 1915. There was an incredible retreat from the battlefields of the Somme and Ypres and a re-advance at the end of the war, over countryside. There was also still trench warfare and bombardments. It was kind of the whole of the war encapsulated into one year, and that makes 1918 a fascinating year, and yet the least understood.

'People are obsessed with events like The Battle of the Somme, and 1918 hadn't really had the study and

Richard van Emden suspected it would be very hard to find private photographs from the last year of the war



the consideration that it deserved. I just had to go out there and work extraordinarily hard to find enough pictures to illustrate the book.'

Almost all the photographs in Richard's books are from private collections – that is, they have not been taken by 'official' war photographers. There's also both Allied and German photography; indeed this book features more German photography than any of van Emden's previous publications. Unlike the British, the German Army offered no prohibition on private photography, so it's sometimes easier to find – van Emden was also keen to convey a sense of shared experiences from both sides of the lines.

What is interesting, perhaps from a modern sensibility, is that, aside

from the obvious differences in uniforms, no matter the nationality of the photographer, the images are very similar. 'One of the fascinating things about private photography is that soldiers shared experiences. They had a fascination with their life in the trenches, they were very keen to photograph their mates and were keen to take pictures especially when they were "winning" – they would keep them almost like holiday snaps.'

A lot of the imagery in the book arguably shows the lighter side of war, but there are also examples which show the harsher realities of life – and death – in the trenches. 'There was a tendency for soldiers to photograph [the] enemy dead; maybe it's a morbid fascination, or maybe it's a

Above: This haunting double exposure shows the advancing Royal Berkshire Regiment

Below: Many of the images in the book show the 'lighter' side of the war



► grim satisfaction that you feel that you're winning.'

One particular image, which stands out from the rest, shows two dead British soldiers (below). 'This guy has actually stopped, jumped into this trench with his camera out, in the middle of this maelstrom and took this extraordinary photograph – it's one of the most incredible photographs I've ever seen.'

'I can only assume he calculated in his mind that he's got 30 seconds where he's not going to get killed. If there was a British soldier with a bayonet 10 feet away, he would not have taken that photograph. But he is in mortal danger, there's no doubt about it, from shells and machine-gun fire, that's what makes it such a special image.'

'You can also analyse the picture – for example there's a rifle jammed up on the left-hand side with two bullets in the breach. You can actually see these bullets in there, in the moment of fighting – the moment where he's about to get killed, he's panicked and jammed these cartridges into the rifle.'

To find photographs, van Emden uses a variety of sources but finds many of them via eBay, some of which are lucky or chance finds. 'Weirdly the story for that [the photograph depicting two dead British soldiers], I was skiing in France but I'd jarred my back. Everyone else went up the slopes but I thought I'd give it an hour or so – during that time I started looking



on eBay and I saw that image – it was a single photograph for £120. I thought it was amazing, but the price was outrageous. But the more I looked at it, the more I realised it was the most extraordinary picture, and really I was never going to see anything like that again. In the end it has proved to be of huge interest.'

Although van Emden says there are some fantastic official images, it's the private collections which reveal the fuller picture. 'Although

Above: Soldiers were keen to document everyday life in the trenches

official photographers are working all the time, the chances of them being anywhere at any one time when something really interesting is happening is slim. Whereas you've got hundreds, if not thousands of men with cameras, and they're snapping whatever particularly appeals to them. The real difference is that you get named photographs. Official photographers never name the people. For other ranks, they were taking photographs of each other, their mates.

'Also, the soldiers themselves react to the camera. Their reaction is very different to their mate than it would be to the official photographer, who was an officer. So, with other ranks, they feel a bit stiff. Trench photographs, the pictures taken by soldiers themselves, tell us so much more about what their lives meant to them, what they were interested in, what their fears were. You get amazing images that the official photographer couldn't have got because he would never be in that position to take them.'

The photographs van Emden collected for this book provide a fascinating insight into the final year of the war. The year 1918 may not have the same resonance as some of the other, arguably more celebrated, periods, but as the centenary comes and goes, both historically and photographically, having a closer look at 1918 is certainly worthy of your time.



Left: This incredible German image depicts British soldiers killed only moments before the photograph was taken



1918: The Decisive Year in Soldiers' own Words and Photographs (Pen & Sword Books, £25) by Richard van Emden is available to buy now

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A forgotten front

Images from Egypt and Palestine during the First World War show an alternative side to the conflict. **Paul T Nicholson** and **Steve Mills** explain

When most of us think of the First World War, images that come to mind are of mud and trenches, fractured landscapes and flattened European towns. Many of these images were taken by official war photographers approved by the War Office.

However there is another, less well-known war: one of heat, dust and movement taking place in an ancient and, to the soldiers, almost mythical landscape. This is the conflict in Egypt and Palestine – a theatre in which only some 600 official photographs were taken. Fortunately for archaeologists and historians the ban on private photography was largely ignored here, and the 'Views of an Antique Land' project, funded by the Heritage Lottery Fund and based at Cardiff University, has collected

several thousands of these private images. Many of these are available at ww1imagesegypt.mukurtu.net and more will follow.

Most of those who found themselves serving in Egypt and Palestine would, normally, never have had the opportunity to visit these 'lands of the Bible'.

The centre of operations for the 'Palestine Theatre' was Cairo, so many soldiers were based around that city with others at Alexandria and elsewhere. Local guides deprived of their regular clientele of tourists because of the war seem to have been quick to replace them with trips for these 'enforced tourists'. We can see from images donated to the project that soldiers were making day trips with the same sort of itineraries as their wealthy predecessors.

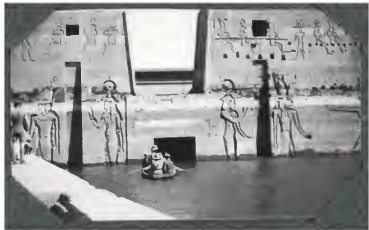
An obvious trip was to the pyramids and the Sphinx. Here guides teamed



Above: A group of soldiers with a local guide pose in front of the Sphinx. The number at left is the photographer's reference number. Donor: Teifion Davies

up with local photographers to arrange staged group photos by monuments, photos which could later be bought. Some local photographers even seem to have entered the camps and been allowed to photograph soldiers at leisure.

Slightly more adventurous was a three-part trip visiting the obelisk of Senusret I at Matariyeh, the Virgin's Tree and an ostrich farm. All were located close to each other in the area of Cairo near the modern airport – none of them feature on most commercial itineraries today.



Left: The temple of Isis at Philae, flooded after the raising of the first Aswan Dam; visitors had to travel around it by boat. Donor: James Black



Above top: The Imperial Camel Corps at rest.
Donor: Mary Davis

Above left: Tanks at Deir el-Belach, waiting for battle.
Donor: James Black

Above right: The obelisk of Senusret I (1965-1920 BC) at Matariyeh.
Donor: Rhys David

The project would like to thank all its donors for their generosity in making the images available. The fee for this article has been donated to Help for Heroes, at the request of the authors.

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Hilary Rees

the south of Egypt, including Philae which at the time was partially submerged as a result of the first Aswan Dam and which was moved in the 1960s in advance of the High Dam. These images give us a snapshot of the ancient monuments during this period.

There are photographs of the war itself too. Few realise that tanks were used in Palestine, though eight were shipped out and pictures of the destruction of some of them are not uncommon. We also have images of them before conflict, shaded and camouflaged before battle, as well as on the move. Similarly, servicemen photographed other pieces of new technology. One of our views is believed to show the Handley Page bomber which stopped off at Cairo before going on to support Lawrence of Arabia and Feisal's forces in the Hejaz as part of the Great Arab Revolt.

The first major action of the campaign was an attempt by Ottoman forces to cross the Suez Canal in early 1915. This was repulsed and soldiers photographed the captured and bullet-riddled barges in which the crossing had been attempted. The conflict was not only defensive; the British and Imperial forces pushed through Sinai and into Palestine,

constructing a railway as they did so, and were able to capture Jerusalem in December 1917.

General Allenby's entry into Jerusalem was carefully arranged: he walked in on foot as a humble soldier, in comparison to the Kaiser's more ostentatious entry on horseback before the war. The event was captured by official and amateur photographers alike, as were many views of the ancient city.

The soldiers, sailors and airmen who participated in these actions were evidently fascinated by the antiquity of the lands and of what they saw. As a result they took many photographs showing the local people involved in agriculture and other aspects of daily life. Clear too is the camaraderie of these soldiers, often pictured swimming, playing quoits on the deck of transport ships or generally 'larking about'.

While the war in Egypt and Palestine may have happened among exotic backgrounds and in places whose names were familiar because of their Biblical context, it was no less bloody and dangerous than the Western Front. The photographs collected by the 'Views of an Antique Land' project serve to commemorate the service of those who took part on what has become a forgotten front.

The obelisk, which then stood in the midst of fields, is now surrounded by modern buildings and busy roads; the Virgin's Tree associated with the flight of the Holy Family into Egypt, attracts few visitors while the ostrich farm is long gone.

These sights were duly photographed by the soldiers, most using the simple but reliable Kodak Vest Pocket cameras, but with a few having more sophisticated models such as the Kodak Autographic 1A. From a user of the latter, the project has very fine images of temples in



Searching for the past

For photojournalist Hugo Passarello Luna, documenting war re-enactors with a 'soldier's camera' helped in his quest for authenticity. He speaks to **Amy Davies** about his fascinating project

Take a quick glance over this feature and you'd be forgiven for not realising these photos were taken recently, not during WWI. Hugo Passarello Luna's project, 'Nostalgie de la boue' (nostalgia for mud), documents war re-enactors in France. To step into this past world, Luna uses a Vest Pocket Kodak (VPK), also known as 'the soldier's camera', to record the action.

Speaking to us from his home in France, Luna explains his motivations behind the project. 'I was interested in why they do this [take part in re-enactments], why are they so into the details, why they are searching for that authenticity, even wearing the same uniforms down to the slightest detail.'

'So I thought, what if I sort of play along – instead of photographing

them with a modern camera, I used a Kodak Vest Pocket.

'By the way, I found it to be a very quixotic quest – it's very idealistic because it's not the same context. Even though they're wearing the same uniforms, using the same rifles – and the same for my photography – it's not the same. I know I'm not going to be killed.

'All the work we do belongs to its time, which is one of the things I am interested in – no matter how much you search for authenticity, you are always out of context and fatally in the present – you cannot go back.'

As you might imagine, using a camera that was considered cutting edge in 1914 has its own set of challenges. Sourcing the cameras is fairly easy – such was the proliferation of VPKs, they're relatively easy to come across on sites such as eBay, but whether you find one that works as it should is another matter.

'It's supposed to be a simple camera,' Luna explains. 'That's why they sold it to soldiers back then. But it is an old machine; they do work, I have five of them, but they're old cameras and they fail often.'

'Sometimes there are light leaks, so it gives me a sort of personality to the images. Sometimes the

Top left: Elements of modernity always creep in to the shot, no matter how authentic the costume

Above left: A Vest Pocket Camera is a simple camera, but getting good shots from it can be very tricky



negatives get a little scratched, and sometimes, parts fall apart. Of course, it's a 100-year-old camera – I was using it and the viewfinder just fell on the ground. I fixed it, but you've got to get used to it.'

Presuming you can find a working VPK, capturing a good shot is still tricky. 'One of the hardest things with the camera is the framing – the viewfinder doesn't show exactly what you're going to get. It shows you a larger view, so I need to go back quite a lot to get the image. You also need to be around 2.5-3 metres from the subject so the right thing is in focus.'

'It's also slow. The fastest speed that it has is 1/50sec, so you need to

hold your breath to get sharp images. Sometimes it's perfectly in focus, sometimes there's a slight hand shake – for my project it's OK because it ends up resembling what soldiers would have created.'

Luna says the biggest challenge is getting hold of VPK-compatible film. The camera accepts 127 film, which Kodak stopped producing in 1995, but it remains a niche format today. 'As far as I know, the only place that makes it is a small Japanese company, based on an island in the far north of Japan, next to Russia. Their website is only in Japanese – and I couldn't figure it out even with Google Translate. I asked a friend of mine to call them

Above left: Action shots from WWI are extremely rare, so recreations help to fill in the blanks

Above right: Getting a sharp shot can be a struggle – Luna says you need to hold your breath and hope

Below left: Light leaks and scratches on the film all add to the personality of Luna's images

and order me a pack of 20 films. They sent me an invoice through PayPal, all in Japanese – I just clicked and hoped.'

Luna is originally from Argentina. He moved to Europe ten years ago and was drawn to this project due to the huge impact the First World War had on France and the French. 'France witnessed some of the most gruesome battles on the Western Front – Verdun, The Somme – so it's not just any country. England fought it, Germany fought it, but most of the battles happened here; every single town has a monument.'

The project reaches a natural conclusion with the anniversary of the armistice on 11 November 2018. Luna says that the overall aim of the work is to examine the question of memory, but he's not entirely sure whether the re-enactors he meets on the 'battlefields' will like the finished piece.

'Sometimes we're on the exact same battleground, on the exact same date; they re-do the battle, almost the same way as they did 100 years ago – but no matter what we do, our memory is just a recreation, and we invent it. It belongs to the present, not to the past or how the past appears.'

You can see more photos from Hugo Passarello Luna's 'Nostalgia de la boue' project on his website, www.hugopassarello.com. The series will be exhibited during Paris Photo Week (6-12 November), as well as at the Museum of the Great War in Meaux (dates to be confirmed)



Making a new world

A new exhibition at London's Imperial War Museum examines the period after the First World War. **Amy Davies** speaks to curator Alan Wakefield to find out more

In the years following the First World War, countries, cities, towns, societies and individuals were tasked with rebuilding themselves on an unprecedented scale. From the devastation and loss of the preceding four years, a new world was beginning to emerge.

Traditionally, the years that immediately followed the end of the Great War have been a little overlooked by historians – and the general public. The exhibition 'Renewal: Life after the First World War in Photographs' at the Imperial

War Museum (IWM) in Lambeth, London, seeks to redress the balance, with more than 130 black & white photographs, documents and objects from the museum's extensive collection.

A mix of amateur and professional photography, many images in the exhibition are previously unseen. British official photographers were still working shortly after the war for the Ministry of Information, the work from which built the foundation for the Imperial War Museum's collection when it was founded in 1917.



Above: Armistice celebrations in Birmingham, 1918

One of the benefits of putting together a show about the post-war period is that censorship was more relaxed compared to official wartime control, so it became easier for private photographers.

Professionals at this time were likely to have been using handheld press cameras, which took 5x4-inch glass-plate negatives, while the Vest Pocket Kodak was still very prolific for amateur photographers.

On the eve of the exhibition opening, AP sat down with Alan Wakefield, Head of First World War and Early 20th Century Conflict at the IWM to discuss the display.

Curating an exhibition which includes 'fresh' imagery from almost 100 years ago naturally means uncovering previously hidden work – a task which is far from straightforward. Wakefield says, 'Even some of the official press photographs we haven't seen because the photographer would have taken 10-20 photographs in one job. Perhaps two or three of those would have gone into a



Left: Photographs such as this, which shows patients at Roehampton being taught how to use their artificial limbs, draws comparisons to recent conflicts where similar imagery often exists


Right: A stack of 32,000 destroyed German rifles



specifics. We've got a rolling programme of updating the catalogue, and while we're doing that, we turn up the material [for exhibitions like this].

While, technically, photography may not have moved on much from the 1914-1918 period, the photographs in this exhibition are a little different stylistically. 'Obviously the photographers had a lot more time to actually capture the images. With official photographers, they're relatively similar to what they were trying to do in wartime – they've got the same brief – but they've got a bit more leeway now that the war is over, perhaps to do a bit more record photography, or to capture a sequence,' Wakefield explains.

With the centenary of the armistice this year, it comes as no surprise that the IWM would want to commemorate the event in some way. Naturally, many people might have expected the museum to focus on the kind of typical war-and-conflict photography we are used to seeing. Wakefield says however that the museum was keen to do something a little bit different.

The idea was to look at the hopes and aspirations that people had after four years of global war. To look at what those were beyond the armistice and how far they were actually achieved. 

newspaper, but the Ministry of Information and the Imperial War Museum photo archive would have kept some of them. So really, they have been in the archive since 1919 – with the official photographers we've even got the original glass-plate negative and prints.

The private material has been donated to the museum since 1919 or 1920, and we're still collecting it now. That's always been available but obviously before computer databases, how you could actually find what was in the archive was more difficult. Now, there's a record for everything online. Not all of the images are digitised, but there should be a record for the collection, which is quite descriptive.

The trouble is, because we're dealing with a lot of legacy records, there's a long period in the museum's history where the cataloguing wasn't very good. So a lot of the images are unseen because all the record said was "British Army First World War", which isn't much use if you're looking for



➤ Narrowing down the selection from the archive's enormous repository is another challenge for the museum team. 'The first thing we do is get a lead curator. I was Head of Photographs before I was Head of First World War, so from a photographic point of view I had a good idea of what we already had. But we would then have to go and ask other specialists and find out what they've got.'

'The next big period is what we call the long list – which is literally finding anything that might potentially go in [the exhibition]. Then the exhibition group sits down and comes up with a shortlist – looking at the themes. You're always going to have more material than you can physically fit in. Then you sit down and you do some horse trading – because different people have different favourite items.'

It's easy to see why this period in history has been underappreciated. Wakefield says, 'People discuss the peace treaty, and then they say that didn't work, and go "There were Nazis and the Second World War". I think people – and we've done it in the past here too – concentrate on the conflict because it's "the big story". Even at the time, people just wanted to get back to civilian lives. Once that happens it's less of a national story and it becomes a lot more disparate, more personal.'

These days, it seems historians are more interested in the human aspect of historic events. 'It's easier to appeal to a wide audience if you can drill quite complex subjects down to an individual's involvement, because you can relate to it. Maybe it's somebody from your town, or somebody in a similar circumstance, and you go "Hey, that could have been me 90 years ago".'



Above: A refugee family returning to Arrien in northern France, looking at the ruins of a house

Drawing on those themes, Wakefield says some of the most meaningful photography in this exhibition is reminiscent of issues in recent conflicts. A good example is a sequence of images in the display depicting a soldier having a prosthetic limb fitted, something we might associate today with soldiers in Iraq or Afghanistan.

There are also images from post-war conflicts. 'I think people have this idea that after November 1918, the war is over and that's it. But many countries had lots of smaller wars, civil wars and wars of independence, plus the Russian Revolution was still going on,' Wakefield explains.

'Even closer to home in Ireland – everybody knows about the Troubles in Ireland from 1969 onwards, but if you think about immediately after the First World War, there's a photograph of a

British tank knocking down a building in Cork. It's amazing because you think "Oh, that must be France or Belgium," so there are things like that which will surprise people... I think it's quite impactful that it's actually a tank that we all associate with use on the Western Front, being used in what was then Britain, or the UK, against local insurgents.'

Just as it was almost 100 years ago, the Imperial War Museum continues to be a repository for conflict and related imagery from the Ministry of Defence, which it safeguards on behalf of the British nation. It has also recently commissioned serving soldiers to take photographs and keep diaries, so that in another 100 years' time, there may well be exhibitions for future generations which – sadly for the human condition – show very similar themes.

'Renewal: Life After the First World War in Photographs' is free to enter and runs at the Imperial War Museum in London until 31 March 2019 as part of its Making a New World season. For more details, visit iwm.org.uk.

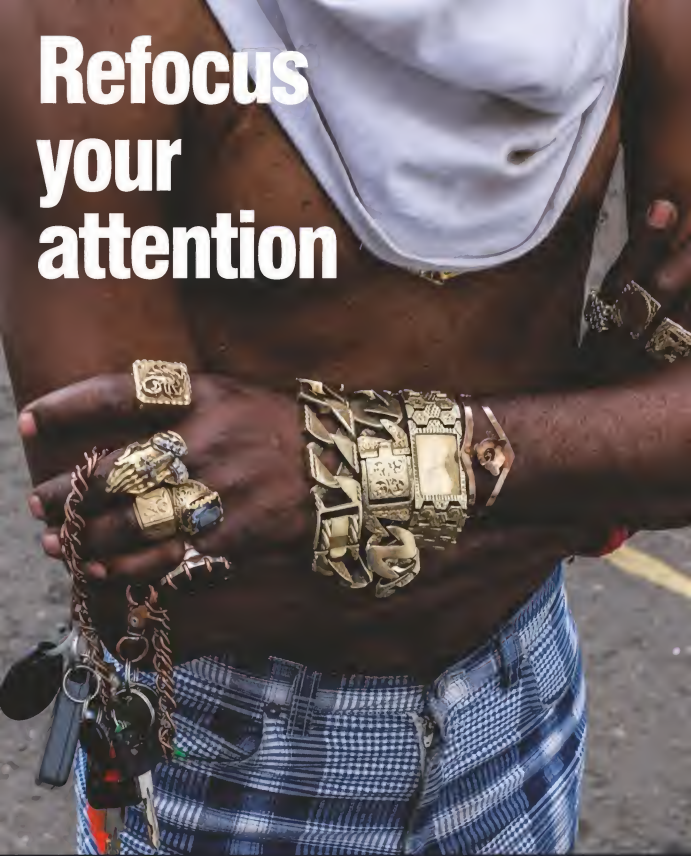


The liberation of Munich, 1 May 1919. Armed civilians lead the Red Guard away



The first-released British prisoners to reach Tournai, 14 November 1918

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A photograph of the interior of a camera shop. In the foreground, a large Nikon camera is mounted on a tripod. To its right, a display case contains various Nikon lenses and accessories. In the background, shelves are filled with numerous Nikon camera bodies and lenses. A window on the left side of the frame provides natural light. A small potted plant sits on a counter near the window.

"Grays of Westminster rightly claims a place in Nikon's history, and in the history of camera stores the world over. It is a perennial stop for me when in London. The gracious welcome extended to everyone, the sense of service, even the very scale and architecture of the place speaks of an era gone by, yet at the same time, somehow, remains resolutely current. It is a memorable experience every Nikon shooter should have."

Joe McNally



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LETTER OF THE WEEK



Glenys captured this picture using her compact Canon IXUS 115 HS

Great shot, simple camera

I bought *Amateur Photographer* for the first time, and was delighted to find many interesting articles, including the one on the photographs from the tomb of Tutankhamun (AP 13 October). However, the item that really caught my attention was the caption accompanying Pete Sharpe's atmospheric depiction of breakfasting deer in *Reader Portfolio*, that the best camera is the one you have with you. I use only 'the camera that I have with me', which is a small compact Canon IXUS 115 HS. With a keen eye, a steady hand and patience I find that great results can be achieved with this simple camera.

Recently I photographed the underside of a wolf spider on its web, which faced into the sun, and I wanted to capture the markings on its back. Knowing that pointing into the sun would be disastrous, I positioned the camera so that its shadow covered the lens, and was delighted with the result, as the light shone through its body (see picture above).

Having read about the specifications and functions of a range of digital cameras in your magazine I shall now set my sights on something more adventurous. Thank you for encouraging a real amateur photographer.

Glenys Adams

A nice shot, Glenys. I hope that whatever you buy inspires you to even greater heights – Nigel Atherton, Editor

More prizes in contests

Martin Norden posed a question about what stops people from entering APOY (*Inbox*, AP 20 October). I have a suggestion.

Many competitions these days focus on a magnificent prize for the winner, and little or nothing else. They attract a lot of good pictures – and all but a couple are unrewarded. That's great for those who are highly competitive, and have a generally alpha male (or female) view of life. Most of us aren't like that, though. So why not have more, but smaller prizes. The move to Photocrowd is good, in that it allows everyone to see all the pictures at a decent size – a plus in terms of developing one's perception and ability. And maybe the cost of paid membership is not that different from what we paid out in the 'good old days', by posting prints and slides with a stamped addressed envelope to two/three magazines every month.

John Duder

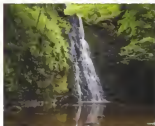
Let's see moor Yorkshire

AP's apparent failure to support its advertisers amazes me. North York Moors National Park have had a full-page ad for weeks – if not months – and not a single peep from editorial. Or does the advert overwhelm you all? That main picture is an interpretation of Robin Hood's Bay I would have never thought of, with Baytown somewhat subdued. And it's late in a clear summer day as the sun's orb is in the northwest.

The supporting pictures are as dramatic, with Anna Cross on Lastingham Moor, an evening shot of Staithes, a view of Dalby Forest and the loco Sir Nigel Gresley charging up Murr Esk Vale. Not exactly 'run of the mill', are they? I doubt if anyone from AP Editorial has been anywhere in this area.

Bill Houlder

Our advertising and editorial teams are completely separate.



Falling Foss waterfall, taken in August by AP Reviews Editor Michael Ephraim

Editorial features are planned several months in advance of the ads and we don't see them until the magazine comes out – when you do. Our *Location Guide* series covers all of the UK, and although it may not have featured North Yorks recently, our Reviews Editor Michael Topham went there in August to shoot our filter test (AP 20 October). AP also visited HIPfest in Hull last month and will be attending PhotoNorth in Harrogate this weekend – Nigel Atherton, Editor

Visit Dartmoor

Living just a couple of hours from Dartmoor I enjoyed Claire Gillo's *Location Guide* (AP 20 October). Her words of warning, I believe need to be expanded. There are three military live-firing ranges, so when planning an expedition, I check the range diary information for the days I'll be there. Dartmoor is one of the few areas in Britain where wild camping is legal but as she said there is a no-impact rule, certainly no fires or barbecues and take all your waste away with you. Carry water as the rivers and leats can be contaminated by animals. Finally, there is a strict 40mph speed limit on roads in all parts of the moor. This is closely checked by community speed guns at all times. Keep speed down and your money will stay in your pocket. Enjoy! There is space for all.

Mike Durran

Candid photos

Thank you for printing my letter (AP 20 October). As this is a very important subject, I do not feel abashed in continuing the conversation. You are quite correct in your reply that asking permission of people before taking a shot changes the genre from candid to posed, most especially if the photo is taken immediately. However, those of us who prowl the streets with our cameras know that if, after obtaining permission (which may be done merely with a 'thumbs-up' gesture), you ask your would-be subjects to continue their activities, they will quickly forget about you and your camera. The candid shot may then be taken, but no bother will ensue. While I would defend our rights in law on most occasions, I do believe that people, and their feelings, are more important than photography.

Tony Cole

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The MicroSDHC EVO Plus with SD adapter 32GB Class10 UHS
Grade U1 card will support 4K and has read speeds of up to 95MB/s and write speeds up to 20MB/s.
www.samsung.com/uk/memory-cards/



Be a Christmas cover star



Would you like to see one of your images in print, on the cover of the world's number one weekly photography magazine? If so, read on...

THE HOLIDAY season is almost upon us, which means it's time for Stir-up Sunday, sentimental TV adverts, and the *Amateur Photographer* Christmas cover competition. This year we have teamed up with Photocrowd and Billingham to offer you global exposure, and some great prizes to boot.

The prizes

The overall winner (as judged by the AP team) will see their picture grace the cover of the AP Christmas Special issue (22-29 December). They will also receive a Billingham Hadley One

bag worth £265, courtesy of Billingham (www.billingham.co.uk). The winner can choose from six classic colour combinations. A second winner (as awarded by the public vote via Photocrowd, www.photocrowd.com) will receive a year's subscription to AP. If the standard of entries is deemed high enough, the winner(s), and a selection of commended entries will also appear inside a future issue of the magazine. For full terms and conditions visit www.amateurphotographer.co.uk.

The closing date for entries is midnight on 25 November 2018

Tips for cover success

Don't crop in too tightly. Leave space for the magazine 'furniture' – masthead, cover lines and graphic devices. Busy images with lots of detail are generally unsuitable as they make superimposed text tricky to read.

Shoot portrait-format pictures. While it's not unheard of for us to use a section of a landscape-format shot, your chances are improved by shooting in the upright format.

Make eye contact. If you're submitting a portrait, ensure good eye contact, with the subject looking directly into the lens. Make sure the eyes are pin-sharp.

Provide plenty of options. Try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options of where to put the cover lines.

HOW TO ENTER

The competition is open to everyone, whether amateur or professional, and you are free to interpret the theme in any way you choose. Naturally we are happy to see shots of baubles, trees and lights, but we also want pictures that show the creative potential of the season in general, so feel free to submit winter landscapes, indoor portraits, frosty flora and fauna, etc. If you think you have something suitable on file, great; if not have a go at shooting something for the competition. To enter, upload your image(s) to the Photocrowd website via the following link: www.photocrowd.com/apxmas.

Billingham



Photocrowd

For your chance to win, go to www.photocrowd.com/apxmas



KIT LIST



◀ AEOs

This disc-like LED can be used in the studio or on location. It offers both powerful, constant LED illumination and high-speed sync flash, with a battery pack that lasts up to three hours of use.

NEO 2 ▶

The NEO 2 is the most portable light in the Rotolight range. Like the AEOs, it also offers a combination of bright, constant LED illumination and high-speed sync flash.



◀ Rotolight softbox

A softbox diffuses and softens the light, which smooths out the shadows and evens out contrast. As such, it's the ideal modifier for portraiture. The Rotolight softbox shown here fits over the AEOs LED.



▲ Colour filters

As well as offering colour temperature control, Rotolights also come with a variety of filters. Unlike with normal flash gels, they can fit snugly to the light because the bulbs never get hot.

Elinchrom Skyport trigger

The NEO 2 and AEOs used here come with inbuilt Elinchrom Skyport receivers, which means that you can pair them with a Skyport transmitter like this to control and trigger high-speed sync flash.



Peter Searle

Peter Searle has been working as an editorial photographer specialising in environmental portraits for 20 years. He has photographed many leading personalities in politics, the arts, science and business, and has work in the permanent collection of the National Portrait Gallery. See more at www.petersearle.com and [@peter_searle](https://twitter.com/peter_searle)

Location Lighting

LEDs are on the rise for studio stills but what about location work? Peter Searle packs his bags and puts these interesting creatures to the test

Much location photography is not about loading up the car with every bit of gear you own. It is a considered packing of equipment suitable for travelling light and working fast. One way to speed up the shooting process is to use continuous battery-powered lights and what better than LED lights that also have flash and dial in colour temperature? I headed off to the Barbican in London with an array of Rotolight kit to meet my sitter and see how this would work in practice.

Portability

NEO 2s are neat, cute and compact, and are roughly the size of my hand, so I could fit quite a few of them in my rolling case. The AEOs lights on the other hand, are the size of a basketball run over by a

steamroller, more exotic than cute. On this test I could just about fit two AEOs and two NEO 2s in my rolling case plus batteries (two excellent Rotolight shoulder kit cases, stand and camera bag would be too much for this fella on the train). I also had to ditch the yokes to save space.

Output

In most of my environmental portraiture I use the low levels of available light to create atmosphere and often shoot at wide apertures. Consequently I often use ND filters with strobes on the minimum setting. The lower output of Rotolights (relative to strobes) is therefore not a problem. Once a spot has been found that makes the most of the sitter and the setting the work begins to balance with the available light. It was also nice to use a light source 30cm wide straight out of the bag without having to construct a softbox. I was pleasantly surprised by how high the output was. The NEOs on the outdoor set, however, were only powerful enough for fill lighting.

The first spot was a stern test for LEDs, reflected light and a background wall lit by sunshine. The AEOs had to be positioned close at full power, about a metre or less from the subject's face – but with an appropriate composition, this wasn't a problem.

I look for low levels of ambient light to create atmosphere
Fujifilm GFX 50S, 110mm, 1/200sec at f/2, ISO 1000



PETER'S SITTER

Malcolm Willett is a multimedia artist and designer – see more at mwillett.myportfolio.com



I used the colour temperature controls to warm up the ambient light
Fujifilm GFX 50S, 63mm,
1/125sec at f/2.8, ISO 125



Colour balance

A really nice aspect of the Rotolights is the dial-in colour temperature. I wanted a moody and theatrical image using the distinctive concrete of the Barbican, a sort of 'Hamlet in the battlements' image. To warm up the faint ambient daylight I set the colour temperature of the AEOS key light to a cool 6300K and balanced the camera accordingly with white paper. This has the effect of making the ambient light warm. The rim light behind Malcolm was set to 4200K, which made it look too orange so I simply dialed in a cooler setting. No fiddling with gels!

Ease of use

The AEOS lights have a similar-sized surface area of a small softbox so they are ready to go. The gel set supplied has a range of diffusers, which lay easily on the face and are kept in place with a simple



clear plastic panel. My only bugbear is that the Honeycomb Louvre has to be screwed into place on top of gels, making swapping them slow and cumbersome. The ball heads for mounting on a stand also screw into the light so you would also have to unmount the light to take off the honeycomb and change a gel.

Spontaneity

As we were walking back through the Barbican, we spotted an art installation of coloured plastic sheets. With a bit of spontaneous creativity we were able to whip out one of the NEO 2s for Malcolm to hold at arm's length. Flash heads would have been much more involved.

Conclusion

Rotolights are ideal for spontaneous creativity in shaded locations, brilliant indoors with artificial light and a marriage made in heaven with mirrorless.



PETER'S TOP TIPS FOR USING LEDS IN BRIGHT



1 Establish the correct exposure

Set the camera controls to capture the ambient light before introducing any additional light source. The camera here was set to 1/250sec at f/8, ISO 100. The aim was to place Malcolm in the shadow between the bars of reflected light as if lit by them.



2 Key light setting

Set the key light to full power, as you will be competing with a brightly lit scene. LEDs are unlikely to be too powerful in a daylight scene so this is a good starting point. For brighter situations, the Anova PRO 2 will be ideal as it's more powerful. Turning the left hand dial will activate the power settings.

It was a joy using a portable light source straight out of the bag without having to construct a softbox
Fujifilm GFX 50S, 32-64mm,
1/30sec at f/5.6, ISO 1250



How to use Rotolight's colour temperature controls creatively



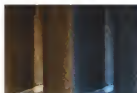
1 Ambient light

Make sure there is enough ambient light to register with your camera's settings. This is the light you will be manipulating. The overall scene will be slightly illuminated by it. This is your canvas, if you like, on which you will light your subject.



2 Subject lighting

Make sure the ambient light does not overly light your subject, to avoid taking on the colour you are trying to achieve in the setting. Here the lights are unchanged at around 5000K and there is a general neutral or blue hue to the scene. The rim light is hidden behind the pillar.



3 Warm or cool?

Decide whether you want the ambient light to register as cool or warm. If you are using gels you can use the same principle with other colours and their opposites. For example, balancing for a magenta key light will make other light(s) go green.



4 Temperature controls

Dial in the opposite temperature to what you would like as ambient. For a warm background, set the temperature to something cooler than daylight (which is around 5500K) like 6300K. To set, press the right hand control and the display will change from output to temperature.



5 White balance

Set the white balance on your camera to the same as your key light using white paper not lit by the ambient light. The subject is lit with the maximum colour temperature of 6300K. When this is balanced in-camera to daylight (5500K to 6000K) the ambient will be warmer.

CONDITIONS



3 Light placement

Move the lights in close to the subject until the correct exposure is obtained. In this shot, one AEOS produced a nice illumination at 2-3ft away from the subject's face with a Honeycomb Louvre attached. Without this it could be positioned further away but with an uncontrolled spread.

4 Framing: portrait

Obviously you'll want to frame the image without interfering as much as possible. In this scenario, I have chosen a medium-sized head shot with a little bit of background in the shot.



5 Framing: landscape

It is often required in editorial to offset the subject to either avoid the gutter of the magazine or to leave room for text over the picture. This is handy in our case because again we need to crop out the closely placed light, which is just off to the right of frame.



At a glance

£2,349 body only

- 30.3-million-pixel Dual Pixel CMOS AF sensor
- DIGIC 8 image processor
- ISO 100-40,000 (expandable to ISO 50-102,400)
- 5,655 selectable autofocus positions
- 3.15in, 2.1-million dot LCD
- 4K/30P 4:2:2 10-bit HDMI output
- Single SD card slot

Canon EOS R

It's been a long time coming, but Canon finally has a full-frame mirrorless camera to its name.

Michael Topham reveals his honest opinion

For and against

- + Delivers excellent image quality
- + Impressive low-light autofocus performance
- + Performs well with EF/EF-S lenses using EF-EOS R adapter
- + Excellent Wi-fi and Bluetooth connectivity
- Short battery life (370 shots)
- Lacks an AF toggle to intuitively reposition the AF point in the frame using your thumb
- Single card slot
- Underwhelming 4K-video spec
- Lacks the rear scroll dial that's synonymous with Canon DSLRs

Data file

Sensor	30.3MP full-frame CMOS
Output size	6720x480 pixels
Focal length mag	1x
Lens mount	Canon RF mount
Shutter speeds	30-1/8000sec, bulb
ISO	100-40000 (expandable to 50-102400)
Exposure modes	PASM, Auto, Flexible AE
Metering	384-zone metering system
Exposure comp	+/-3 EV in 1/3 or 1/2 steps
Drive mode	8fps (Slips with AF tracking)
Video	4K/30P 4:2:2 10-bit HDMI output
External mic	Yes, 3.5mm stereo
Viewfinder	0.5in, 3.69-million dot EVF
Display	3.15in, 2.1-million dot
Memory card	SD/SDHC/SDXC UHS-II (single slot)
Power	LP-E6N Li-ion battery
Battery life	370 shots per charge
Dimensions	135.8x98.3x84.4mm
Weight	669g (body only, with card and battery)

Canon's entry into full-frame mirrorless has arrived with one camera and four full-frame lenses that centre around the manufacturer's new RF lens mount. This large-diameter, short back-focus mount has been designed to enable faster focusing and extra flexibility in lens design, which combined with the debut of the EOS R, marks a momentous chapter in the company's history. Canon users haven't been silent about what they've wanted from the company's first full-frame mirrorless camera. This poses the questions: has Canon delivered what millions of Canon-faithful users around the world want and has it made the best-full frame mirrorless camera it can? With the EOS R being the first model in Canon's new system it has a lot to answer for, but before we get stuck

into the nitty-gritty let's refresh ourselves with the camera's key features.

Features

Canon has taken a different approach to Nikon, releasing one versatile all-rounder as opposed to two cameras built around the same body with different sensors and specifications. The EOS R is the first model in the fledgling system to be built around the new RF lens mount that has a 54mm internal diameter, 20mm flange distance and 12-pin data connection. Behind this rests a 30.3-million-pixel full-frame CMOS sensor that we're told is a different chip to the one used within the Canon EOS 5D Mark IV. The pairing of sensor and Canon's latest DIGIC 8 image processor provides a sensitivity range of 100-40,000, which like on the





Avro Vulcan XM655 photographed at
Wellesbourne Airfield courtesy of
TimeLine Events (www.timelineevents.org)
Canon RF 24-105mm f/4 L IS USM, 30sec at f/11, ISO 50

5D Mark IV is expandable to 50-102,400.

The faster processor allows the EOS R to boast what Canon claims is the world's fastest AF speed of 0.05sec and a maximum burst rate of 8fps with fixed focus. This equates to being 1fps faster than the 5D Mark IV and 1.5fps faster than the 6D Mark II. Switching to AF tracking sees this speed drop to 5fps, but at 8fps the buffer can handle 100 JPEGs, 78 C-raw images or 47 raw files being captured continuously.

The EOS R integrates Canon's sensor-based, phase-detection Dual Pixel CMOS AF system that works by splitting all the effective pixels on the surface of the sensor into two individual photodiodes – one for left and one for right. This system is good for photographers and videographers who'd like to focus quickly without having to put

up with clumsy focusing in live view. Better still, the EOS R can focus down to an impressive -6EV, where it performs extremely well when challenged by low-light situations. On the subject of focusing, the EOS R offers users no fewer than 5,655 selectable AF positions using the touch-and-drag AF function on its vari-angle screen, covering 88% and 100% of the frame across the respective horizontal and vertical axes.

To counteract the rapid on/off pulsing you can get with some artificial lights, the EOS R inherits Canon's anti-flicker technology that made its debut in the EOS 7D Mark II and provides exposure compensation across +/-3EV, but this isn't as extensive as the +/-5EV range as you get on the 5D Mark IV or 6D Mark II.

While optical stabilisation is featured on some of the new RF

lenses (if not the 28-70mm f/2 or the 50mm f/1.2) and many existing EF lenses, the EOS R lacks in-body image stabilisation (IBIS) like its Nikon and Sony rivals. Unlike Canon's DSLRs that you've been able to quieten but never totally mute, the electronically controlled focal-plane shutter on the EOS R enables completely silent shooting when you'd like to work inconspicuously, and it finally supports USB charging on the go via its USB Type-C port that sits alongside an HDMI mini out port and 3.5mm microphone and headphone sockets at the side.

This takes us nicely onto the EOS R's video capabilities, but again unlike its Sony and Nikon rivals, the EOS R falls behind the competition here as it's unable to achieve full-sensor readout 4K video. Just like the 5D Mark IV, the EOS R's 4K video has a 1.7x crop

factor, with 4:2:2 10-bit video output via the HDMI port. Internal 4K 4:2:2 8-bit recording and Full HD 1080p video using the full width of the sensor at up to 60p is available, and there's a 4K frame grab option that allows users to extract an 8.3-million-pixel JPEG image from 4K footage.

In a similar move to Nikon, Canon has equipped the EOS R with a single card slot, but rather than opting for XQD, the camera accepts SD UHS-II cards. Wi-Fi is built into the camera too, offering the flexibility to take control from a smartphone or tablet running Canon's Camera Connect app. The EOS R doesn't feature built-in GPS functionality, but it can collect GPS data and automatically add it to images via the same app. Bluetooth connectivity can be used to remotely control the camera without having to



This portrait was taken while testing the EOS R with EF lenses using the EF-EOS R mount adapter Canon EF 85mm f/1.4L IS USM, 1/1250sec at f/1.8, ISO 800

mess around setting up a Wi-Fi connection, plus it can also be set up to instruct the camera to fire up Wi-Fi when you'd like to copy images across to your phone.

Build and handling

The EOS R offers the size and weight advantages we're used to when choosing a mirrorless camera over a DSLR. The body weighs 660g with a card and battery inserted – a saving of 230g over the 5D Mark IV and 105g lighter than the 6D Mark II. Canon has managed to uphold a reassuringly solid feel to the body, which partly comes down to it being built around a magnesium-alloy chassis. To ensure it's up to the task of enduring heavy and demanding use, it's constructed to the same weather resistant standard as the EOS 6D Mark II.

From the front, the EOS R has a distinctive Canon DSLR look about it, albeit less thickset than Canon's 5D-series models. With less space on the top-plate it's forced Canon to rethink the arrangement of buttons and dials, some of which won't be instantly familiar to existing DSLR users. There's no mode dial on the top-left shoulder of the body where you'd expect to see one, just a basic on/off switch. Instead you get a mode button located inside the rear thumb dial. Below the EOS R's top-plate LCD, to the left of where your thumb lays, you'll spot a new

customisable multi-function M-Fn bar – the first on an EOS model. Hold your thumb across it and you'll be prompted to customise various settings to it in shooting and playback modes using slide or touch movements with your thumb. To prevent accidental changes to this Canon has also introduced a safety lock feature that requires users to hold the left end of the bar for one second to temporarily activate it. Back on the top-plate, the LCD illumination button has two purposes. It can be held to darken settings against a lighter background or tapped to switch the standard view of exposure variables to an advanced one that shows a broader overview of shooting information. There's a dedicated movie button to start recording video in an instant and you're required to hit the mode button followed by the info button to switch between movie modes.

Like the 5D Mark IV, it has a small multi-function (M-Fn) button behind the shutter that can be customised, but it works well set to the Dial Function setting for instant access to ISO, drive mode, AF mode, AWB and exposure compensation. The level of customisable control is by far the best we've ever seen on an EOS camera and there's the advanced option to segregate customised settings between stills and movie modes. The customisable control ring at the front of RF mount lenses is a clever idea that's been

executed nicely. It brings aperture, shutter speed, ISO or exposure compensation control directly to your left hand supporting the lens, leaving your right hand to control the rear dial and shutter button.

One of the disappointments is the lack of an AF toggle to move the AF point intuitively around the frame. In this respect it's a bit like the EOS 6D Mark II, but then again unlike this enthusiast DSLR, the EOS R's four-way directional pad isn't set within a rotating rear command wheel, making it little different to the basic four-way directional pads you get on entry-level DSLRs. In an attempt to make up for these omissions Canon has introduced the M-Fn bar and a touch-and-drag AF function that lets you shift the AF point with your thumb on the screen when the camera is raised to your eye. It's most effective when the positioning method is set to absolute, but even with the active touch area assigned to the top right of the screen it's not easy shifting the AF point to the edge of the frame without handling being compromised. One thing in the EOS R's favour is that touch-and-drag AF isn't affected when the screen gets wet, and performs just as well with water droplets on the screen's surface as when it's dry.

There's the option to use the EOS R's AF point select button in combination with the four-way directional pad too, but when you're under pressure this simply

isn't fast enough and can result in shots being missed. Going from a DSLR with an AF toggle to the EOS R which doesn't have one feels like a step backwards and underlines the EOS R as more of an enthusiast-friendly camera than one that'll satisfy semi-professionals and working professionals who ultimately need the finest ergonomics and control.

Viewfinder and screen

At the rear of the EOS R is a 0.5in OLED EVF boasting a



A real strength of the EOS R is its focusing ability in low light Canon RF 50mm f/1.2 L USM, 1/320sec at f/1.8, ISO 12800

3.69-million-dot resolution with a 0.76x magnification. The eye sensor switches the feed between screen and EVF in an instant, with exposure information, battery life and shooting mode all displayed clearly below the preview image. There are two performance modes – power saving (30fps) and smooth (60fps), but for the fastest refresh rate and finest viewing experience you'll want to keep it set to the latter.

In terms of its performance, it's the best EVF we've ever used on a Canon camera. It's exceptionally sharp and faithfully represents how an image will appear, with the luxury of accurately showing live exposure adjustments and changes in depth of field. Hit the info button and you can call up more shooting info on either side of the frame or view the electronic level at the same time as the histogram. Unfortunately, though, it's not possible to view these two shooting aids independently.

Canon is known for its excellent touchscreen displays and the EOS R upholds this reputation. The 3.15in, 2.1-million-dot screen is the fully articulated type, allowing it to be pulled out and tilted to almost any angle. It's more manoeuvrable than the tilt-only units on Nikon's Z-series cameras, making portrait format shooting a breeze, especially from low or high angles. It displays accurate colour that's consistent with the EVF and is responsive to light touches,

making navigation of the main menu easy and quick if you don't use the four-way controller.

Performance

The EOS R's staggering number of 5,655 selectable autofocus positions makes it one of the most advanced offerings of any mirrorless camera on the market. Having the ability to shift the AF point so extensively across the frame with the choice of two different AF frame sizes (normal or small) is great, but as briefly mentioned, what it really lacks is an AF toggle to shift the AF point around the frame intuitively. Users are given access to AF area and AF modes from the quick menu and if the M-Fn button is set to its Dual Function setting, it's possible to switch between One Shot and Servo AF in an instant. If users would like an immediate way of changing the AF area this can be assigned to the M-Fn bar. The real highlight of the EOS R's autofocus is its ability to acquire focus in light levels as low as -6EV. The way it locks on and focuses accurately in dark conditions is remarkably impressive. This will go down well with photographers who regularly work in poor lighting conditions or shoot under the cover of darkness.

Testing the various AF area modes in combination with Servo AF demonstrated that the AF is fast and silent just as you'd expect. The disappointment when shooting with AF tracking is

Focal points

The EOS R isn't short of features. Here we look at a few more things we haven't yet touched upon

Battery grip

The battery life of the EOS R is rated at approximately 370 shots on a single charge. To extend this to over 700 shots you'll need the Canon BG-E22 battery grip (€329), which has space for two LP-E6/LP-E6N batteries. It also supports a USB Type-C interface to charge the batteries in the grip without removing them.

Dual Pixel Raw

Used with Canon Digital Photo Professional (DPP) software, this allows users to fine-tune sharpness after the point of capture or tweak the bokeh for a pleasing result.

Battery compatibility

The EOS R can be used with both LP-E6 and LP-E6N Li-ion batteries. Users should note that only the newer LP-E6N batteries can be charged in camera via USB Type-C. A charging icon shows on the top-plate LCD.



Fv mode

This new Flexible-priority AE mode is similar to Program AE mode. The difference is it allows you to take control of ISO, shutter speed, aperture and exposure compensation when required. The rear dial is used to toggle between these variables and the top dial adjusts the particular setting. Settings that are underlined indicate they're controlled automatically by the camera.

Canon Log

Canon Log enables the EOS R to produce similar movie footage to that shot by Cinema EOS cameras like the EOS C300 Mark II. The purpose of this tone curve is to produce video footage with extra-wide dynamic range and generous exposure latitude for easy colour grading in post.





The Eye AF function is most effective when the person you're photographing is fairly large in the frame. Canon EF 24-70mm f/2.8 II USM, 1/1000sec at f/2.8, ISO 400

Lens compatibility

Canon has announced four lenses for the EOS R system to date. These include the RF 50mm f/1.2 L USM (£2,349), RF 35mm f/1.8 Macro IS STM (£519), RF 24-105mm f/4L IS USM (£1,199) and the RF 28-70mm f/2L USM (£3,049). To ensure existing Canon EF and EF-S lens owners aren't left out, Canon has created three EF-EOS R mount adapters. The most basic EF-EOS R mount adapter (£99) allows more than 70 EF and EF-S lenses to be used with the EOS R and is bundled as part of the body-only kit. There's also the EF-EOS R control mount ring adapter (£199). This brings the functionality of the control ring found on new RF lenses to anyone wishing to attach an

The EOS R pictured alongside the new 50mm f/1.2 L USM lens and EF-EOS R mount adapter

EF or EF lens to an EOS R body. What you'll want to bear in mind is that this control ring is positioned considerably further back and as such isn't as easy to control with large, heavy telephoto zooms as it is with smaller and lighter lenses.

The third mount adapter is aimed at those who'd like to use lenses that might be difficult to add filters to. The drop-in filter mount adapter EF-EF-EOS R with circular polarising filter will cost £299 and the drop-in filter mount adapter EF-EF-EOS R with variable ND Filter will cost £399. Each of the three adapters are fully compatible with the autofocus and optical stabilisation of the lens that's attached, be it a Canon lens or third-party alternative.

that the burst drops from 8fps to 5fps. Though I did capture some reasonable shots of moving subjects, high-speed action and sport isn't the EOS R's forte. Trying out the EOS R's Eye AF system, which is enabled as part of the Face Detection AF option, revealed that it only works in AF-S mode and not AF-C. It's reasonably effective for stationary portraits when the face is fairly large in the frame, but less so for people who move or are at a distance from the camera. From my experience it isn't a patch on Sony's highly accurate and reliable Eye AF functionality.

Our review sample was supplied with the EF-EOS R mount adapter, which was used to couple EF and EF-S lenses as well as a variety of third-party EF-mount lenses kindly supplied by Sigma. Tests confirmed that all these lenses performed no differently than if they were coupled to a Canon DSLR, with the EOS R going about its business of producing cropped 11.6MP images that match the smaller image circle of EF-S optics automatically.

It's noticeable that the EOS R gets through its power quickly. In autumn temperatures, I was getting around 400 shots from a single charge, whereas with cameras like the 6D Mark II we're used to shooting closer to 1,200. You do get good power-saving modes to preserve battery life, but

users shouldn't expect a single battery to be enough for a full day's shooting.

With evaluative metering being linked to all autofocus points, the EOS R can be trusted to analyse scenes and expose for them correctly. Users will feel confident using the camera in its evaluative metering mode, but for scenes that are harder to expose there's always spot, partial and centre-weighted average modes to choose from.

Like we're used to seeing from Canon, the EOS R proved to be a reliable performer during the time we used it and the way it delivers punchy images and strong results at high ISO makes it versatile for those who like to shoot a variety of subjects. The operation and control is very different to Canon's traditional DSLRs though, so much so, it's not a camera Canon DSLR users will pick up and feel at ease with straight away. The EOS R's idiosyncrasies take time to learn and although an improved level of customisation is a good thing, not having buttons for things such as ISO, drive mode and AF mode makes it feel rather peculiar the first few times you use it. I can imagine many Canon users feeling lost when they pick it up, just as I did at the start. As with switching to anything new you do slowly get used to it, but my opinion is that the ergonomics and usability are by no means perfect.



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details



Image Engineering



The EOS R's sensor doesn't throw up any great surprises and behaves like the 30.4-million-pixel sensor as used within the Canon EOS 5D Mark IV. Although it doesn't resolve the same level of super-fine detail as Sony's Alpha 7R III and Nikon's Z 7, which feature 42MP and 45MP sensors, there's nothing to say Canon won't release a high-resolution model in the future. Users will find the raw files provide excellent latitude when it comes to returning detail to shadowed regions and can confidently push high into the ISO range before noise degrades image quality.

Resolution

The EOS R's 30.3-million-pixel sensor resolves 3600lp/ph between ISO 100 and ISO 400. This drops to 3400lp/ph by the time ISO 800 is reached. Detail remains high when you encroach ISO 1600 and ISO 3200, with 3,000lp/ph being resolved right up to ISO 6400.

As sensitivity is pushed higher, fine detail starts to get lost with the introduction of noise. It's still capable of resolving 2,800lp/ph up to its sensitivity ceiling of ISO 40,000. Pushing to ISO 51,200 and ISO 102,400 sees detail drop to 2,600lp/ph and 2,400lp/ph, respectively.



Here we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 400 to give the resolution in lines per picture height (lp/ph).

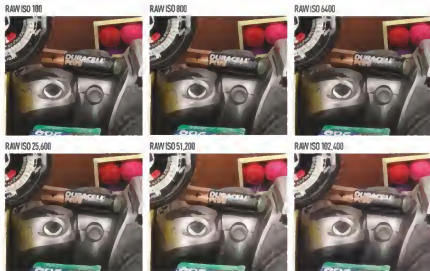


Noise



The crops shown below are taken from the area outlined above in red

Our detailed inspection of raw files captured through the sensitivity range displayed clean noise-free results between ISO 100 and 800. When you push to ISO 1600 and inspect images closely you begin to see luminance noise appearing, which becomes more obvious when you push to ISO 3200 and ISO 6400. ISO 3200 is very usable and so is ISO 6400 with a little noise reduction applied. Users will find that they can push to ISO 12,800 too, but this is the upper limit of where you'll want to push to on a regular basis. Colour saturation remains high up to ISO 25,600. The extended H1 (ISO 51,200) and H2 (ISO 102,400) settings should be avoided at all costs.



Verdict



The EOS R's arrival has been greeted with a great amount of interest from Canon users. Those hoping for a miniaturised version of the company's EOS 5D series haven't had their wish come true and instead of targeting the high-end enthusiast and semi-pro user, the EOS R is more like an EOS 6D Mark II in the way it feels like an entry point into full-frame photography. The EOS R goes up against Sony's A7 III (£1,999) and Nikon's Z 6 (£2,099), but priced at £2,349 (body only), it's the most expensive and has its work cut out justifying this extra expense.

Touching on the positives, the EOS R delivers stunning images that are on par with those you'll get out of the EOS 5D Mark IV. It focuses responsively in challenging low-light scenarios, offers the best EVF we've used on a Canon camera and is built around a strong body that feels good in the hand over long spells of shooting – something that's needed for the sizeable lenses Canon has created so far for the EOS R system. We're a big fan of the customisable ring on the new lenses too, and it's encouraging that EF/EF-S optics and third-party lenses perform so well with the EF-EOS R mount adapters. These points are sadly undone by its lack of IBIS, mode dial, AF joystick and unconventional arrangement of buttons and controls. Add the single card slot, questionable M-Fn bar and 4K video limitations to this and you walk away feeling like it has room for improvement.

Canon had an opportunity to make the EOS R one of the best cameras it has ever made and shake up the full-frame mirrorless market with something truly special. Though this first iteration in the new series might not be perfect or as compelling as its Nikon and Sony competition, it represents a start in full-frame mirrorless for Canon. It's going to be very interesting to watch the new EOS R system evolve over future years, and I'm very intrigued to find out how the second model might differ to the first one reviewed here.

FEATURES	8/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10

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Polariser

The polariser can be easily rotated from behind the camera using a knurled ring, but there's no way of fixing it in one position.

Mounting clip

This sprung, sliding red tab is used for clipping the filter holder onto the lens adapter ring. Rotating the small blue knob locks it into place.

Geared adjustment

Rotating this knob precisely adjusts the position of graduated filters. It clicks into three positions, one for each filter slot.

At a glance

£99

- Holder for three 100mm-wide filters
- Geared adjustment system for grads
- Accepts a screw-in polariser
- 82mm and 77mm lens adapters included

Benro FH100M2 filter holder

Benro's filter holder provides unparalleled ease of adjustment, as **Andy Westlake** finds out

While there's any number of filter holders available for photographers who wish to exploit polarising, neutral density and graduated filters to enhance their images, most essentially work to the same design that's been in use for decades. The filters slot directly into the holder and are kept in place by friction; to reposition a grad, you simply slide it up and down. While this approach works quite acceptably, it's certainly not beyond improvement, and recently we've seen various attempts to re-invent the idea.

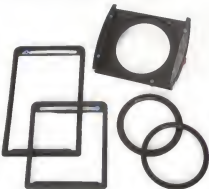
One of the most interesting new designs comes from Chinese accessories manufacturer Benro. While best known for its tripods, the firm has recently branched out into making bags and filters too. Its FH100M2 filter holder incorporates a number of novel features that aim to make photographers' lives easier. First, filters are held in frames, which minimises light leaks, provides protection against accidental

drops, and makes it easier to keep them free of marks and fingerprints. Second, a geared mechanism built into the holder allows graduated filters to be adjusted up and down quickly and precisely using a large red knob. Third, a polariser can be screwed into a rotating mount that can be easily adjusted from behind the camera, without having to remove the other filters.

At this point, it's possible you're still thinking of Benro as a producer of mid-quality knock-offs of Western-designed products. While this was perhaps true a decade ago, it's fair to say the firm has moved on a long way since then. Spurred on by feedback from its users and European distributors, it has transformed itself into a genuinely high-end brand capable of building top-notch products; its Mach3 carbon-fibre tripods, for example, are absolutely superb. As a result, it's now become one of several Chinese brands that compete at least as much on quality as on price.

What's in the box?

INSIDE the box you'll find just about enough to get you started. Along with the holder itself, there's one 100x150mm frame for a graduated filter, and one 100x100mm frame for a neutral density filter. Adapters to fit lenses with 82mm and 77mm threads are also included. Benro sells step-up rings for use with smaller-diameter lenses, but generic ones should work just as well.



Testbench FILTER HOLDER TEST



The Benro FH100M2 in use during a sunset shoot in Brixham

How it works

Before using the FH100M2 holder system in anger, you'll need to make sure you know your way around how it works. At this point I'd normally just recommend reading the instructions, but they're decidedly brief and appear to have been machine-translated from Chinese to English, so it's not quite that simple. The design is perfectly logical, but you'll need to spend a bit of time at home mastering it before heading out to shoot.

Crucially, every filter you use will have to be mounted in a frame. While it's easy enough to get filters in and out of their frames (see the step-by-step guide, below), you probably won't want to do this in the field as a matter of course, so ideally you'll need to buy a frame for every filter you use regularly. Extras cost £10.99 for a square frame and £11.99 for a rectangular one, which could quickly add up if you need a lot. Once you have all your filters in frames, it makes sense to label them.

There are three slots in the holder, and the frames can go into them either way around; there's no 'front' or 'back'. Square filters simply click into place when they're vertically centred, and are best placed at the back of the holder, closest to the camera. For grad filters, you should first push the red adjustment knob fully in to its neutral position before sliding the filter into the holder, to avoid fouling the toothed edges of the frame.

If you want to use a polarising filter, you have to screw it on first before sliding in any square filters. The FH100M2 will accept any 82mm filter with a slim 3mm mount, although Benro would of course prefer you to buy its own. For photographers who use ultra-wideangle lenses, the firm offers the FH100M2B kit, which accepts 95mm polarisers that are less likely to cause vignetting.

Screwing in the polariser is decidedly fiddly, as the thread is recessed and freely rotating.



FRAMING FILTERS



1 Prepare the frame

The top of each frame has a horizontal slot with a blue disc. Slide this off to one side; either left or right works equally well.



2 Insert the filter

Hold the frame with the inner-side ridges on the lower face, and slide the filter down into place behind the lip at the bottom.



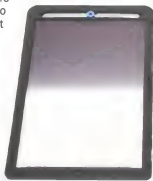
3 Lock filter into place

Ease the clip at the top of the frame over the filter, then slide the blue disc to the centre to lock it in place. Finally, clean the filter.

Filter compatibility

Benro's frames will fit standard 100x100mm or 100x150mm filters, which means they should work with those from the likes of Lee or Formatt Hitech. Benro also makes its own filters in two ranges. Universal is the budget option, costing £45 for a graduated filter, and uses dyed PMMA optical resin. The premium Master range employs German Schott optical glass and includes a hydrophobic fluorine coating that shrugs off water and grease. These filters are absolutely superb, but seriously pricey at £100 for an ND and £130 for a Grad.

The frames should work with any 100mm square or 100mm x 150mm rectangular filter



I successfully used the FH100M2 with lenses as wide as 15mm
Sony Alpha 7 II, Laowa 15mm F2 Zero-II,
10sec at 1/8, ISO 100



Here I used a neutral density filter to smooth the foreground water
Sony Alpha 7 II, FE 24-70mm F4 ZA OSS at 31mm, 15sec at 1/8, ISO 100

It's definitely best done with the holder removed from the camera. The polariser must be screwed in fully, too, as otherwise it can block a filter that's mounted in the rear slot from being removed. This is perhaps the most awkward aspect of the whole design.

To mount the holder onto the lens, you first have to screw on one of the supplied adapters. They're a proprietary design and have 82mm and 77mm threads, so for smaller lenses you'll need to use a step-up ring. The holder clips firmly in place via a sprung metal tab, and can then be rotated freely so you can position a grad at whatever angle you need to match the scene. The set-up can then be fixed in that position using a locking screw.

In practical use

It's only really when you get out into the field and start working with the FH100M2 that you'll appreciate just how good the design

really is. Indeed, once you get used to its geared adjustment of graduated filters, you might wonder how you ever managed without – I certainly found it to be a really intuitive and precise way of working. About the only flaw is that it can be difficult to set the adjustment control to engage the central filter, although this is much more easily done by pushing the knob inwards from its back position, rather than pulling it backwards from the front.

Benro's solution for using a polariser works pretty much perfectly, at least once you've managed to screw one properly into place. Build quality is difficult to fault, and the filter frames fit close together with just a minuscule gap, meaning that there's barely any chance of light leaks spoiling your shots, even when using strong neutral density filters. Overall, the system works really well and makes shooting with filters a breeze.



Verdict

WITH the FH100M2, Benro has taken a fresh look at how photographers actually use filters in the field, and has essentially reinvented the filter holder to better meet their needs. The result is a well-thought-out piece of kit that mostly works very well, although it has a couple of minor flaws that could be improved in the next iteration. However, if you use graduated filters a lot and would appreciate an easier means of adjusting them up and down to match the position of the horizon, I'd certainly recommend giving it a try.



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Lowepro FreeLine BP 350 AW

Andy Westlake puts a clever, well-made backpack to the test

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THERE are so many camera bags on the market that it's rare for a new model to stand out from the crowd. But with a clever easy-access design and rugged all-weather construction, the Lowepro FreeLine BP 350 AW does exactly that.

Its most striking new feature is the QuickShelf divider system. This is based on two large, flat panels separated by three flexible 'shelves'. The idea is that you can remove these from the bag and configure the shelves around your kit, by Velcroing them onto the back panel. When you're happy, attach the front panel on top and slide the assembly back into your bag.

This takes a bit of experimentation, but works well. I managed to fit in a full-frame DSLR with standard zoom attached, and up to three more lenses (for example, wide and tele zooms and a macro). Your kit is then accessed through zipped openings on either side of the bag; typically the camera and one lens from one side, and the other two lenses from the other. This leaves a generous space at the top for more photo equipment, or your waterproofs and sandwiches.

A slip pocket on the back accepts a 15in laptop and a 10in tablet, although it's a tight squeeze to get both in at the same time. Numerous internal pockets will hold such things as batteries, memory cards, pens and a notebook. This is important, as any small items dropped into the top section are liable to fall down past the divider shelves.

Materials and construction are absolutely top-notch. The bag is made of coated nylon complemented by sealed zips, so it's highly water-resistant. I carried it through a couple of autumnal downpours with no ill effects. There's also a separate, snug-fitting rain cover in case you get caught in a monsoon.

Both the shoulder pads and the back are well padded without being too bulky, and I found the bag to be reasonably comfortable to carry even when fully loaded. However, there's only a very slim waist belt, meaning your shoulders take all the strain. So it's not the best choice for carrying lots of heavy gear all day long.

Verdict

The Lowepro FreeLine BP 350 AW is a superbly designed backpack full of neat design touches, and which will swallow plenty of kit while providing quick access to your camera while on the move. What's more, it'll shrug off the British weather with ease. It doesn't cost cheap, but this kind of quality rarely does.

Front straps

Can be used to carry a full-size tripod. However this will hang down below the base of the bag and prevent it from being set down properly.

Side pockets

Expanding pockets on either side can hold a water bottle or small tripod, but anything much longer than 12in will hinder access to your kit.

Phone pocket

A fold-out pocket on the left shoulder strap accommodates a large smartphone up to 8x16cm in size.

Grab handles

Along with a large padded handle on top, there are slim ones on both sides at the back. Another strap allows the bag to be slid over the handle of a wheeled case.

At a glance

- Side-access design
- 'QuickShelf' divider system
- External dimensions 29.3x20.8x48.7cm
- Available in black or grey

QuickShelf dividers

This unique system allows you to configure the internal dividers around your kit outside of the bag.

GEAR BOX

Inside the bag you'll find a shallow case with a see-through zipped lid and a couple of internal dividers. It's perfect for storing small items such as batteries, cables and a charger. Measuring 25x12x4cm, it will sit neatly either above or below the dividers.



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Can a Miranda take Praktica lenses?

Q My daughter has been using my old Praktica LTL film SLR for black & white photography as part of her A/S Level photography course. Unfortunately it's playing up and I was wondering whether a Miranda Sensor EE-2 that I've seen advertised locally would be a suitable replacement. From a completely personal point of view I think it's rather cool that the viewfinder can be removed so you can use the focusing screen as a waist-level viewfinder. I have had a quick look at it, but have not yet committed, and although it has a bayonet mount for its 50mm f/1.8 standard lens, I can see a screw thread as well. Does this mean that my 42mm lenses for the Praktica will work on the Miranda?

Mark Leonard

A Miranda is an interesting anecdote in Japanese camera history. It produced one of the very earliest 35mm SLR cameras with a pentaprism viewfinder, and all but its very last model featured removable finders. Its earlier SLRs also had the shutter button located on the front of the body rather than on the top-plate, rather like your Praktica. Unusually, Miranda's bayonet mount (four claws rather than the usual three and reversed, too) also incorporated a screw thread. This was almost certainly in order to enable owners to use a wider range of lenses than Miranda could supply. The screw thread has a 44mm diameter but 42mm adapters are available, as are many other lens adapters. Unfortunately, Miranda failed to match its individuality and innovation with production robustness and reliability. Just remember to check the camera over thoroughly before deciding to purchase it.



Fen wonders about depth of field, comparing the EOS M5 with the EOS 5D Mk II full-frame model



Epson's SureColor SC-P400 uses pigmented inks which are good for longevity

The Epson Expression XP-15000 isn't the best choice for printing on canvas photo paper

Which photo printer?

Q I'm buying my first A3 photo printer. I'd like to print my own large canvas prints as well as 5x7in and A4 glossy prints for use in photo frames. A few of my friends have asked me to make big prints for them from my landscape shots as well as some requests for decent prints for framing. As they seem happy for me to earn something on top of basic costs, I'm going for something more expensive and, hopefully, better. I like the Epson Expression Photo HD XP-15000 as it's small and the blurb suggests it produces great prints. But I've also seen Epson's SureColor SC-P400, which is double the price. What am I missing in the price discrepancy? **Millie Worthing**

A The most fundamental difference between the two printers is that the Expression Photo HD XP-15000 uses Epson Claria dye-based

inks for photo printing and the SureColor SC-P400 uses Epson's Hi-Gloss UltraChrome pigmented inks. As you want to print on canvas photo paper I'd immediately rule out the XP-15000. Dye-based inks are great for matched plastic/resin-based photo print media, but they don't work well on fibre-based photo papers. Most canvas-style inkjet photo papers are fibre-based. Dye-based inks tend to spread along the fibres through capillary action, effectively smudging detail. Pigmented inks contain microscopic lumps of dye that stay where they were deposited by the printer, even on fibre-based media, producing much better results. Pigmented inks also resist atmospheric and UV light degradation more effectively. Pigmented inks don't normally produce a good shine on glossy media but the SureColor SC-P400 uses a gloss optimiser. The SureColor SC-P400 is definitely the best choice for you.

APS-C vs full-frame depth of field

Q I use a Canon EOS M5 and a friend has an EOS 5D Mark II. Can my M5 give the same level of limited depth of field as his full-frame camera, with a subject framed head and shoulders? I use an 18-135mm f/3.5-5.6; he uses a 24-70mm f/2.8. I think I could stand further back using 135mm and this would at least match his 70mm. **Fen Cable**

A You're not quite correct. Let's say you both stand the same distance from the subject, with both lenses at widest aperture and the 5D Mark II at 70mm and your M5 at 45mm so the framed view would

be the same. Your M5 would produce about twice as much depth of field. You'd need to stand a little more than three times further away from the subject with your zoom at 135mm to maintain the same framing of the subject. But if you do the calculations, the depth of field will be hardly any different. That said, depending how far behind the subject the background is, that background could be significantly different. You'd see less of the background because of the narrower field of view and it would appear to be more out of focus. So, maybe, you're half correct.

Q&A compiled by Ian Burley

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The camera reviewed here is fitted with a Zuiko 38mm f/1.8 lens, interchangeable with a wide range of auxiliary lenses from 20mm wideangle to 800mm catadioptric telephoto. Most of

A close-up photograph of the front of an Olympus-Pen camera. The lens is prominent in the center, surrounded by a white ring. Above the lens, the text "OLYMPUS-PEN" is visible. To the right of the lens, there is a small red dot and some markings. The background is dark and out of focus.

Inside, showing the half-frame format and metal rotary shutter in the film plane.

What's bad Small negatives require greater enlargement, auto aperture stop-down prone to jamming.

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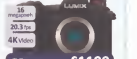


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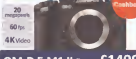
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35mm F2.8 Z-mount	Mnt.	E749			
40mm F2.8 DN Sigma	Mnt.	E89			
65mm F2.8 Z-mount Macro Apo Vglaender	E++	E599			
85mm F1.4 FE GM	Mnt.	E1,289			
100mm F2.8 FE STM G Master DSS	Mnt.	E1,149			
OXITO Smart Phone Lens	Mnt.	E79			
Bronica ETNFS Lens					
ETNFS Body + Speed Ring E	E++	E129			
ETNFS Complete	E++	E249			
40mm F4 E	E++	E129			
45-105mm F4-5.8 PE	E++ / E++	E349			
150mm F3.5 E	E++	E79			
500mm F8 E	E++	E349			
2x Converter E	E++	E349			
APIR Meter Prism	E++	E59			
AEI Meter Prism					
10-18mm F4.5-5.8 EFS IS STM	Mnt.	E159			
10-22mm F3.5-4.5 EFS	E++	E259			
11-16mm F2.8 OX ATX Tokina	E++	E249			
11-24mm F4 L USM	E++	E149			
15-45mm F3.5-6.3 IS STM EF-M	Mnt.	E99	E119		
15mm F2.8 EF Fisheye	E++	E449			
16-300mm F3.5-6.3 OX VC Tamron	E++	E299			
16-50mm F2.8 ADX Pro DX Tokina	E++	E279			
16-75mm F4 L USM	E++	E309	E329		
17-55mm F2.8 Di II Tamron	E++	E189			
17-55mm F4-5.8 USM	E++	E129			
20mm F4 L D LSE	E++	E1549			
20-35mm F2.8 ATX Pro Tokina	E++	E229			
27-15mm F3.5-4.5 USM	E++ / E++	E119	E129		
21mm F2.8 Disragon ZE Zeiss	E++ / Mnt.	E599	E739		
24-105mm F4 L USM	15 Days / E++	E249	E249		
24-70mm F2.8 Di VC USD Tamron	E++	E549			
24-70mm F2.8 L USM R	E++ / E++	E1,049	E1,149		
24-70mm F4 L USM	E++	E549			
24-85mm F3.5-4.5 USM	E++	E139			
24mm F4 L USM	E++ / E++	E399	E649		
24mm F1.4 L USM MKII	E++ / Mnt.	E799	E949		
24mm F3.5 L TS-E	15 Days / E++	E499	E699		
24mm F3.5 L TS-E MKII	E++ / Mnt.	E1,149	E1,249		
28-135mm F3.5-5.6 USM	E++	E129			
28-200mm F3.5-5.6 XR Tamron	E++	E79			
28-300mm F3.5-5.6 USM	E++	E1,099			
28-75mm F2.8 XR Di AF Tamron	E++	E159			
28mm F2.8 L	Mnt.	E379			
28mm F2.8 SLR Asph Vglaender	E++	E279			
35mm F1.4 L USM	Mnt.	E1,049			
35mm F2.8 L USM	E++	E699			
35mm F2.8 STM	E++ / Mnt.	E89	E129		
45mm F2.8 TS-E	E++	E399			
50-135mm F2.8 Di OX ATX Tokina	E++	E329			
50mm F1.4 L USM	E++	E179			
50mm F1.8 EF II	E++ / E++	E49	E59		
50mm F1.8 EF MKI	E++	E39	E119		
50mm F1.8 STM	E++	E89			
50mm F2.8 Macro Zeiss	E++	E699			
55mm F2.8 MP E Macro	E++	E679			
70-200mm F2.8 L USM	E++	E1,169	E1,369		
70-200mm F2.8 L USM II	E++ / Mnt.	E1,199	E1,399		
70-200mm F4 L USM	E++	E699			
70-200mm F4 L USM	E++ / E++	E319	E349		
70-210mm F3.5-4.5 USM	E++	E399			
70-300mm F4-5.8 USM	E++	E1,179			
70-300mm F4-5.8 L USM	E++	E739			
75-300mm F4-5.8 EF II	E++	E59	E89		
65mm F2.8 MP E Macro	E++	E679			
75-300mm F4-5.8 USM	E++	E199			
75-300mm F4-5.8 USM	E++	E149			
80-200mm F4-5.8 EF II	E++	E59			
85mm F1.2 L USM MKII	E++ / Unused	E249	E1,199		
85mm F1.4 L USM	Mnt.	E1,189			
85mm F1.8 USM	E++	E259			
100-300mm F4-5.8 USM	E++	E329			
100-400mm F4-5.8 L USM	E++ / Mnt.	E1,349	E1,539		
100-600mm F4-5.8 L USM	E++	E1,539			
100mm F2.8 Z-mount Zeiss	E++	E679	E699		
100mm F2.8 Z-mount Macro	E++	E219	E239		
135mm F2.1 USM	E++	E599			
180mm F3.5 Di Macro AF Tamron	E++	E399			
180mm F3.5 Di L Macro USM	E++	E739			
180mm F3.5 L Macro USM	E++	E739			
200mm F1.8 L USM	E++	E1,199	E1,399		
200mm F2.8 L USM II	E++	E399			
200mm F2.8 L USM MKII	E++ / E++	E2,149	E2,479		
400mm F2.8 L USM	E++ / E++	E3,699	E3,899		
400mm F2.8 L USM	E++	E299			
400mm F2.8 L USM	E++ / E++	E1,799	E1,879		
500mm F4.5 L USM	E++	E2,149			
500mm F8 SP Reflex Tamron	E++	E179			
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35mm F3.5 D	E++	E29			
20-110mm F4 L USM	E++	E39	E49		
75-200mm F4.5 F.D.	Exc / E++	E15	E29		
135mm F2.5 F.L.	E++	E129			
135mm F3.5 W/lock	E++ / E++	E35	E39		
135mm F3.5 F.D.	E++	E39			
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21mm F2.8 G + Finder	E++	E449			
21mm F2.8 G + Finder	15 Days / E++	E149			
25mm F2.8 G - Black	E++	E299			
25mm F2.8 G	E++	E299			
90mm F2.8 G - G33 Hood	E++ / E++	E169	E189		
90mm F2.8 G	E++	E199			
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28-80mm F3.5-5.8 AF	Unused / New	E349	E399		
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28mm F2.8 MM	E++	E199			
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Final Analysis

Roger Hicks considers...

'Night watch at salmon farm', 2018, by Euan Myles



This image is one of the winners of 'Portrait of Britain' – a competition organised by our esteemed rivals the *British Journal of Photography*. A selection of images from the competition has now been (beautifully) published by Hoxton Mini Press, with a foreword by Will Self. I cannot look at this picture without smiling. It's so cheering. Even though the hut is probably not as warm as it looks, the contrast between the interior and the half-light of dusk is a textbook example of the emotional value of colour temperatures.

The amount of planning that has gone into the entire picture is impressive. For a start, the interior is very carefully and evenly lit: you can see the reflections of the two lights in the kettle. Ah, yes, the unusually shiny blue enamel kettle: not

the banged-up semi-antique you might expect. And those mugs: they're both clean and shiny, and apparently new, rather than being stained and badly mismatched as would so often be the case. Then there's the cordage on the floor. As soon as you think about it, you realise that it would be all too easy to trip over; but then the photographer in you thinks that without it, that dirty, muddy floor would be all-too obviously dirty and muddy.

As soon as you start thinking like this, you start to wonder how much other careful preparation has been done. That net to the left of the door, for example: it does break up the wall rather nicely, doesn't it? And the grille of the dock is commendably clean-swept. The light on the door and the handle of the net, too: there's just enough spill to keep it close in colour to the interior of the hut.

The cordage on the left: was it given a few artful tugs, the better to fill a rather dull grey hole?

None of this is to detract from the picture for a moment. It's superbly done and, as I say, very cheering. It's an interesting exercise, though, to re-cast it in your mind as a black & white image. Immediately, you could live with much simpler lighting inside the hut: maybe even a single light, though at the very least a big bounce, such as a Lastolite, would help even things out. A battered old kettle and mismatched mugs might be more in keeping with the mood of such a picture, and you could probably get away with nothing on the floor. All of which illustrates that the difference between black & white and colour is often more than a simple conversion. Think before you shoot.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by W Eugene Smith

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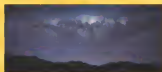
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